

Saturday 27 September 2014

# Amateur Photographer



**Shooting the breeze**  
Mike Topham pushes the Olympus OM-D E-M1 to its limits in the extreme environment of a yacht race



Passionate about photography since 1884



**APOY 2014**

The stunning winners of round 6: **Macro World**



**Seal the deal**

Find out the skills you need to photograph Britain's seal colonies



**Sony A5100**

Just how impressive is the latest 24.3-million-pixel CSC? We find out

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# Art Wolfe



One of the world's greatest photographers talks to AP about his life and work





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I recently came across AP's motto in our first-ever issue – *Viresque acquirit eundo* – a quote from Roman poet Virgil's *The Aeneid*. Roughly translated, it means: 'She gathers strength as she goes'.

Our first issue was only 14 pages, and just like photography, we have developed and grown over the years. Looking for ways to evolve AP, we realised that you, our readers, could help shape

our title, so that AP remains the UK's best photographic magazine. At the centre of this week's issue, you'll find our reader survey, which I would ask you all to fill in and return to us. Alternatively, you can fill it in online at [www.amateurphotographer.co.uk/survey](http://www.amateurphotographer.co.uk/survey). All entries will be included in a prize draw to win a Canon PowerShot SX520 HS, worth £299.

Thank you in advance for your contributions and good luck in the prize draw!

**Richard Sibley, deputy editor**

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## ONLINE PICTURE OF THE WEEK



© IZA AND DAREK MITRĘGA

### Bukówka by Iza and Darek Mitręga

Canon EOS 50D, 100-400mm, 1/3200 at f/16, ISO 250

This image by Iza and Darek Mitręga – otherwise known as Bonnie and Clyde Creative Images – was taken from our Facebook page.

'This picture was taken in the south-west of Poland on a lake called Bukówka, which is one of our absolute favourite locations,' they say. 'We found this scene in autumn of 2013, around the end of September. It

always seems to be misty in this location. When you have that and a truly spectacular sunrise, you can capture some absolutely wonderful images. It also helps that there are anglers in their boats or pontoons to provide you with a lovely subject.'

If you'd like us to see your images, then feel free to upload them to our Facebook or Flickr pages.



## Win!

Each week we will choose our favourite picture posted on the AP Facebook and Flickr communities and the AP forum. The winner will receive a year's digital subscription to AP worth £79.99.

### Send us your pictures

If you'd like to see your work published in *Amateur Photographer*, here's how to send us your images:

**Email** Email a selection of low-res images (up to 5MB of attachments in total) to [appicturedesk@timeinc.com](mailto:appicturedesk@timeinc.com).

**CD/DVD** Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 20.

**Via our online communities** Post your pictures into our Flickr group, Facebook page or the gallery on our website. See details above.

**Transparencies/prints** Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 20.



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## NEWS ROUND-UP

The week in brief, edited by Chris Cheesman

### Cine lens

A new 10mm micro four thirds cine lens is released alongside a 77mm 0.4-1.8 variable ND filter. The SLR Magic lens offers a 20mm focal length (in 35mm terms) and an aperture equivalent to around f/1.8-1.9. It includes focus gearing and a silent, 'clickless' aperture ring. The 10mm T2.1 HyperPrime is due at the end of October, priced £699.



© DAVID GIBLER / CREATIVE COMMONS

### Wikimedia mission

Wikimedia Commons is seeking photographers willing to supply openly licensed photographs of cultural heritage sights and significant historic buildings for its September competition. Prizes include a trip to Wikimania in Mexico City. Visit [www.wikilovesmonuments.org.uk](http://www.wikilovesmonuments.org.uk).

### Android Olloclip

Olloclip's mobile photography lenses are no longer only for iPhones, following the launch of 4-in-1 Photo Lenses for Samsung Galaxy smartphones. The Olloclip 4-in-1 boasts four lenses: a fisheye, a wideangle and two macros (10x and 15x). Designed to fit into a pocket, lenses for the Samsung Galaxy S4 and S5 are both priced £59.99. Visit [www.olloclip.com](http://www.olloclip.com).



### Zeiss Otus

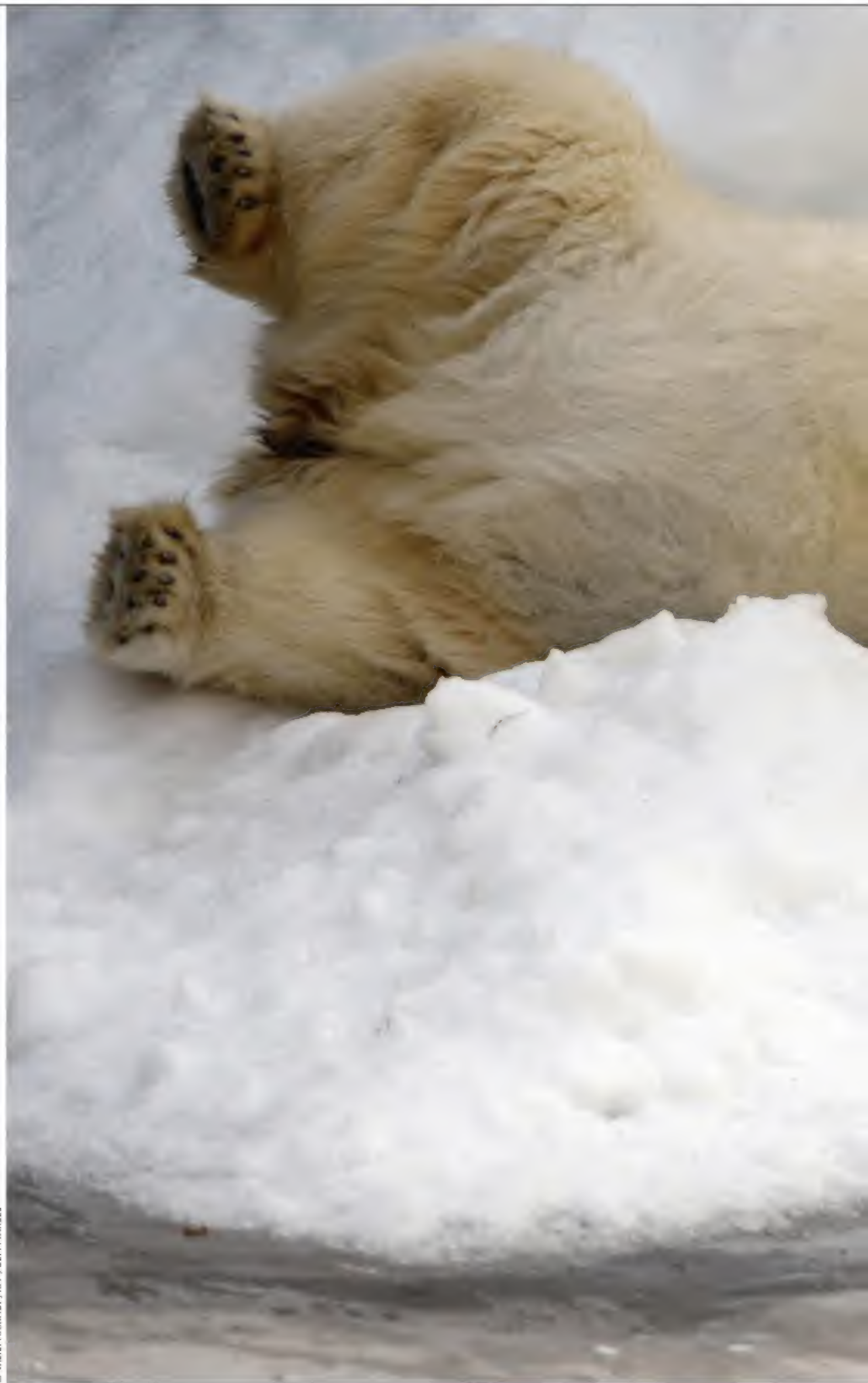
The new short telephoto optic in Zeiss's Otus series is billed as a lens for all seasons. The Otus 85mm f/1.4 follows on from the Otus 55mm f/1.4, with a telephoto focal length. Available around now in EF and ZF mounts, it will cost £3,430.

### Photogrammar

Images by Dorothea Lange and Walker Evans are among more than 170,000 photographs of America's Great Depression that have been indexed and archived. The photos, in Yale University's new Photogrammar project, were taken between 1935 and 1943. Users can search the collection by photographer, location or year. For more, visit [photogrammar.yale.edu](http://photogrammar.yale.edu).



© DOROTHEA LANGE



© VASILY MAXIMOV / AFP / GETTY IMAGES

## WEEKEND PROJECT

### Get closer

WITH THE obvious exception of dedicated macro lenses, most optics don't feature a close focusing distance. However, with the addition of an extension tube it is possible to make the minimum focusing distance a lot closer. There are a variety of different adapters on offer, typically ranging from 8-35mm in length. The

longer the extension, the closer the focusing distance becomes. As these extension tubes do not feature any optical elements, they are relatively inexpensive, although those that feature autofocus can cost significantly more. So why not use an extension tube with one of your existing lenses to shoot some creative macro images.

**1** Pairing extension tubes with wide-aperture prime lenses, such as the 50mm f/1.8, will allow a very shallow depth of field when shot wide open. So you can achieve sharp focus on subjects and blur the background extensively.

**2** If you are shooting subjects with out-of-focus backgrounds, try manipulating the look in-camera using props and different types of light. Candles, LED lights, tin foil and highly textured surfaces all make excellent backgrounds.





# BIG picture

Moscow Zoo celebrates its 150th birthday since its foundation in 1864

◀ In this image, taken by AFP and Getty photographer Vasily Maximov on 12 September 2014, a polar bear basks in the sun at Moscow Zoo. On 13-14 September, Moscow Zoo marked 150 years since being founded in 1864 by professor-biologists KF Rulje, SA Usov and AP Bogdanov, from Moscow State University. Moscow Zoo has more than 6,000 animals representing about 1,000 species, and covers an area of around 53 acres.

The zoo has found itself in the news recently as Russia's new trade sanctions against the West currently ban many foodstuffs from being imported, meaning keepers are urgently seeking to replace the imported meat, fish, fruit and vegetables on which many of the animals depend.

## Words & numbers

Unpredictability. Accidents. Not good when you're engaging in, say, brain surgery, but when lighting... wonderful!

Joe McNally

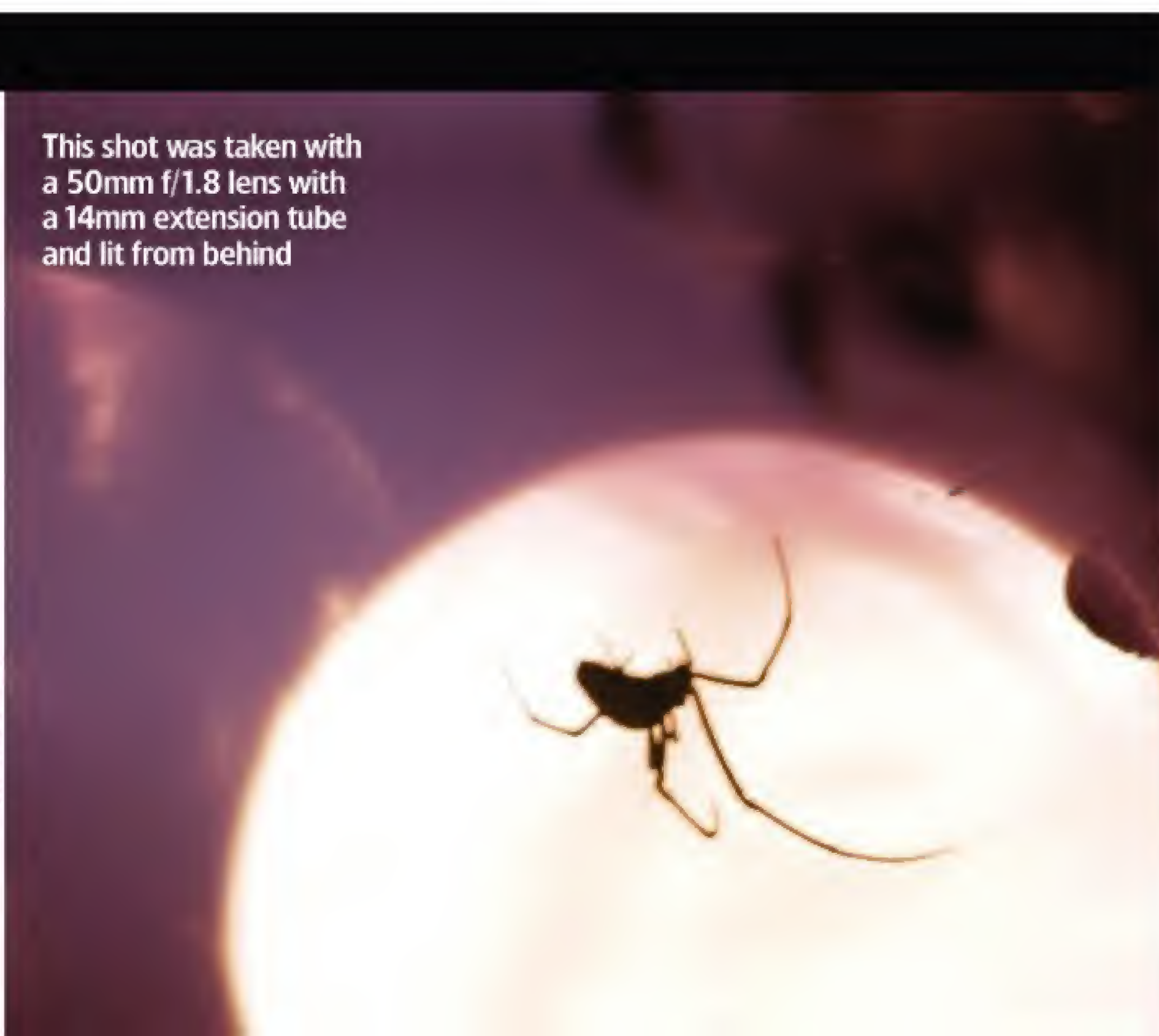
American photographer

**3** Focusing will often need to be precise, especially when using longer focal-length lenses. Try to keep the camera steady by using a good tripod and, where possible, use manual focusing with preview enlargements.

**4** With subjects so close, the lens can often obstruct the on-camera flash and the light won't fall properly on the subject. Try using an off-camera flash, LED panel or macro ring light to illuminate the subject instead.

This shot was taken with a 50mm f/1.8 lens with a 14mm extension tube and lit from behind

© CALLOM MCINERNEY-RILEY



**\$1.2 million**

Amount Getty Images has awarded photographers in grants to help them pursue projects over the past ten years



# Canon EOS 7D Mark II

**Michael Topham** gets his hands on the new **Canon EOS 7D Mark II** and finds that speed and accuracy are the main upgrades



The camera features both SD card and CompactFlash slots

## At a glance

- 20.2-million-pixel, APS-C-sized dual AF CMOS sensor
- Dual Digic 6 image processors
- 150,000-pixel RGB+IR metering system
- 1920 x 1080-pixel, 60p video
- Weather-sealed, magnesium-alloy build
- ISO 100-16,000 (expandable to ISO 51,200)
- Up to 10fps shooting
- £1,599 body only

### Viewfinder

The EOS 7D Mark II's viewfinder has a 100% field of view with the option to overlay additional shooting information.

### Shutter life

The shutter life of the EOS 7D Mark II has been tested up to 200,000 actuations – 50,000 more than the original EOS 7D.

### GPS

With built-in GPS, the EOS 7D Mark II can record the precise location that an image is taken, making it easier to catalogue images.

### USB 3.0

For fast transfer of images and video, and for tethered shooting, the camera has a USB 3.0 compatible socket.



## Autofocus

HIGH burst speeds need top-notch autofocus to complement them, and it appears that Canon has outdone itself with the EOS 7D Mark II's new 65-point AF system. Whereas previous Canon AF systems have featured 19 cross-type AF points, in the EOS 7D Mark II, every single one of its AF points is a cross-type. The centre point offers dual cross-type focusing at f/2.8.

The AF system on the EOS 7D Mark II pulls in a fair few features from other Canon

DSLRs. It inherits the latest generation of AI Servo II from the EOS-1D X, and improves on the acceleration and deceleration tracking of moving subjects. It also borrows the six autofocus 'case studies' – AF settings that correspond to specific situations – from the EOS-1D X and EOS 5D Mark III.

A new AF selection lever allows the user to switch between AF modes without moving away from the viewfinder – a welcome addition that should make shooting a good deal more fluid.

The rear screen isn't touch-compatible







The body of the new EOS 7D Mark II is largely the same as its predecessor

THE CANON EOS 7D's reign as the flagship in Canon's APS-C DSLR line-up finally comes to an end as the firm announces its successor: the EOS 7D Mark II.

With this new release, Canon seems to be placing the emphasis very much on speed and accuracy. The EOS 7D Mark II boasts two Digic 6 image processors, which allow it to shoot at up to 10fps without any sacrifices in resolution.

The rest of the camera is able to keep up with this improved speed too. We haven't yet been able to test the write speeds of the EOS 7D Mark II, but Canon claims that it will be able to shoot 31raw files at 10fps before hitting the buffer, and that it'll be able to shoot JPEGs indefinitely (or until your card fills up).

The EOS 7D Mark II receives a boost in resolution over its predecessor – unsurprising given the five-year gap between them. Its APS-C CMOS sensor boasts a pixel count of 20.2 million – identical to that of the EOS 70D.

It also comes sporting a viewfinder with 100% coverage of the frame, which can overlay additional shooting info such as white balance, if the user desires, and features a useful levelling guide for straight shots. A new 150,000-pixel RGB+IR metering sensor has also been added for even more accurate exposures.

The EOS 7D Mark II is capable of recording movies in full HD (1920 x 1080 pixels), with a choice of frame rates

from 24p to 60p, and features a dedicated stereo mic input. It uses Dual Pixel CMOS AF technology for video focusing, borrowed from the EOS 70D.

### Design and build

Design-wise, Canon hasn't made great strides on the original EOS 7D. The EOS 7D Mark II looks and feels very similar to its predecessor. However, there are a few refinements in the physical design that are worth looking at.

New to the EOS 7D Mark II is weather-sealing, which Canon says is second-best only to the EOS-1D X. The dimensions have also been altered slightly from the EOS 7D, allowing the EOS 7D Mark II to accept a new BG E-16 battery grip.

While it's nice to see a built-in interval timer and dual SD and CompactFlash card slots, it is a bit of a shame that we aren't seeing a touchscreen on the EOS 7D Mark II. A vari-angle screen would have been nice too, rather than the fixed version we've ended up with.

More surprising, though, is the lack of built-in Wi-Fi functionality. Seeing a DSLR released without Wi-Fi in 2014 is, to be honest, rather odd, and while the EOS 7D Mark II can be used with the WFT-E7 wireless file transmitter, this involves incurring an additional expense of a whopping £599.

The Canon EOS 7D Mark II is expected on shelves during the early weeks of November, priced £1,599 body only.

## Get up & go

The most interesting things to see, to do and to shoot this week. By Jon Stapley

### EVERYWHERE



### Travel Photographer of the Year

Entries to Travel Photographer of the Year 2014 close on 1 October, making this your last chance to get them in. If you've taken a great travel shot or series of shots this year, TPOTY wants to see it. See the full list of categories at the competition website.

Until 1 October. [www.tpoty.com](http://www.tpoty.com)

### LONDON TO SURREY



### Great river race

The annual spectacular boat race up the River Thames routinely attracts more than 300 crews, some serious and some silly. Get some action shots of the front-runners or just enjoy the spectacle.

27 September  
[www.greatriverrace.co.uk](http://www.greatriverrace.co.uk)

### MANCHESTER



### Photographic courses

Need to brush up on your technique? Want to push your shots further? Manchester Photographic runs a selection of one-day courses for snappers of all skill levels, as well as some specialist courses on specific subjects like iPhoneography. Ongoing. [www.manchesterphotographic.com](http://www.manchesterphotographic.com)

### LONDON



### Jeffrey Kroll: Strata

The first artworks to meld mobile photography with painting are unveiled in Jeffrey Kroll's exhibition at Mead Carney Fine Art. Kroll first takes a digital photograph on his phone, and then prints it onto canvas, where he paints to create the abstract result.

23 September-4 October  
[www.meadcarney.com](http://www.meadcarney.com)

### RPS exhibition

Now in its 157th year, the Royal Photographic Society International Print Exhibition shows a selection of just 100 prints from the 6,600 images submitted, representing superb photography from 23 countries. Look out for a feature on this year's images in next week's AP.

Until 8 November. [www.aberystwythartscentre.co.uk/www.rps-international.org](http://www.aberystwythartscentre.co.uk/www.rps-international.org)



For the latest news visit [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)





## Viewpoint Lars Rehm

Despite its celebrated launch, Apple's iPhone 6 offers little for the photographer – disappointing considering how revolutionary it was when it was first unveiled seven years ago

**W**hen the original iPhone was launched in 2007, it was not only the first 'real' smartphone, but also cleared the way for mobile photography as we know it today. Yes, many phones had cameras before the iPhone, but only the Apple device's touch interface and operating system enabled the development of apps like Instagram or on-device editing. Since then, the compact-camera market has been shrinking rapidly and iPhone models are consistently topping the most popular camera rankings on Flickr, a platform that used to be dominated by DSLR photography. In short, the original iPhone was as revolutionary for photography as it was for mobile communications.

Now Apple has announced a new smartphone generation in the shape of the iPhone 6 and 6 Plus, and when looking at the new devices I cannot help but feel a sense of disappointment, especially from a photographic point of view. At-launch features, such as NFC, widgets or HD resolution, which have been around on other devices for years, are

### 'Apple has stuck with the 8-million-pixel resolution that has been around since the iPhone 4S'

touted as innovations and overall there is very little on the new iPhones that we've not seen before.

In the camera department, Apple has stuck with the 8-million-pixel resolution that has been around since the iPhone 4S, and the same tiny 1/3in sensor size used in the iPhone 5S. The front camera comes with a measly 1.2-million-pixel resolution, less than on most competitors' mid-range models, and the tiny flash LEDs are the same as before as well. Optical image stabilisation is now at least available on one of the new models – with its 5.5in screen, the bulky iPhone 6 Plus – but those who prefer a more compact device are still out of luck as the standard iPhone 6 does not come with this useful camera feature.

#### Better options for less

It is absolutely true that features and specifications alone do not necessarily make a good user experience. However, especially in the camera department, it is clear that certain hardware characteristics, such as larger sensors, more pixels for digital zooming and cropping, or optical image stabilisation have a positive impact on image quality, and many competing high-end smartphones offer some or all of those. Some models even come with raw capture or xenon flashes, making them the obvious choice over an Apple device for enthusiast photographers.

Don't get me wrong, the new iPhone almost certainly provides the same great user experience as previous models and is a very nice device to look at, but if you consider your smartphone to be another photographic tool in your bag, there are better options at a cheaper price. Am I going to get my credit card out and order one? Probably, yes. Is it rational decision? Probably not.



From a photographic angle, there is little on the new iPhone that has not been seen before

Lars Rehm is a freelance photographer and writer, contributing to publications in the US, UK and Germany. In his former role as part of DPReview's testing team, he shot with countless digital cameras of all shapes and sizes, but nowadays he captures most of his images with a smartphone. Visit [www.larsrehm.com](http://www.larsrehm.com) or follow him on Twitter @larsrehm

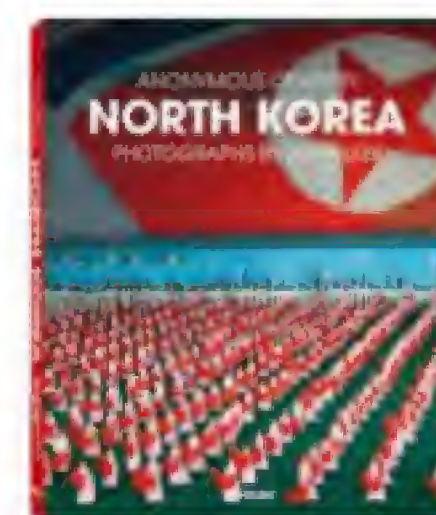
## New Books

The latest and best books from the world of photography. By Oliver Atwell



### Anonymous Country: North Korea

by Julia Leeb, teNeues, £65, hardback, 224 pages, ISBN 978-3-8327-9843-7

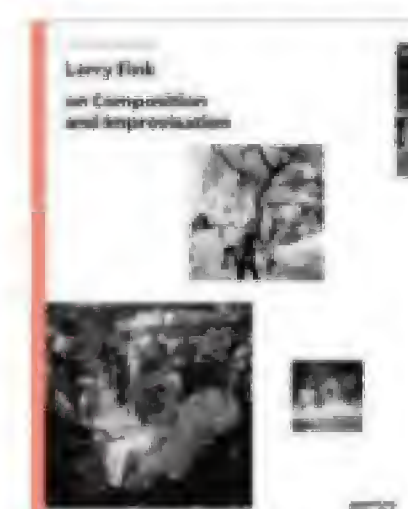


IN RECENT years, as increasing official reports and first-hand stories are revealed, the secret state of North Korea has become a source of fascination for Western audiences. Countless books are now available and many more photographers are taking it upon

themselves to enter the country's borders and document the things they see. This latest volume from photojournalist Julia Leeb is certainly one of the most impressive. The book, at times, feels almost overwhelming in its scope. Leeb has successfully blended large-scale cultural events with quiet everyday scenes. As a result, we have a book that offers a relatively clear picture of life in North Korea. The large-scale nature of the book is crucial, particularly when it comes to the scenes of staggering architecture and massive synchronised dance spectacles. *Anonymous Country* is an impressive achievement. ★★★★★

### On Composition and Improvisation

by Larry Fink, Aperture, £19.95, paperback, 128 pages, ISBN 978-1-59711-273-4



THIS book, one of a new series from Aperture that asks top photographers for their core thinking on photographic practice, is typically leftfield in its approach. Larry Fink is a tenured professor of photography at Bard College in New York State, and a prolific documentary photographer.

He has developed a robust and radical method of using flash and his images carry an aura of vibrant energy, one that the accomplished handling of his artificial lighting complements rather than overwhelms. It can be easy to become lost in the swamp of action in his images but – and this is where the fantastic text comes in – you can see that even in his most improvised images, a clear sense of order prevails. Fink's book is an inspirational and vital guidebook for anyone looking to improve their photography. ★★★★★



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# Seal Season

**David Tipling** reveals how to get the best shots of these popular wildlife subjects

**O**ut of the water they resemble beached torpedoes; below the surface, seals are the sleek ballerinas of the seas. In Britain, our two breeding species – the harbour or common seal and the grey seal – are popular subjects with photographers.

In summer, harbour seals come to shore to pup, usually from June. The adults then remain on the beach to moult, with good numbers remaining ashore, often until mid-September.

Grey seals pup a little later, in autumn. In Cornwall, seal births start in August, and as you move clockwise around the coast of the British Isles, pupping periods become progressively later. In Lincolnshire and Norfolk, where big grey seal colonies live, pupping happens from November through to mid-December.

Grey seal pups are engaging subjects with their big doleful eyes and white coat. The white 'baby' phase lasts just a few days until the seals start to moult and the mottled-grey adult coat begins to show. This starts around the face until by around their third or fourth week, the pups are starting to resemble adults in colour.

## Mating game

The most dramatic photographic opportunities often come at the start of the mating season. Initially, the big bulls protect their females and cubs within a harem. This harem is important to the male as once the pups are weaned, females are then ready to mate. Mating can start in October in some parts of the country, continuing into late January at some east-coast colonies. I like to try to find animals



You'll need a long lens for some shots out at sea



## David Tipling

David is one of the most widely published wildlife photographers in the world. His pictures have been used on hundreds of book and magazine covers.

[www.davidtipling.com](http://www.davidtipling.com)



## KIT LIST



## ◀ Telephoto lens

If you are shooting breeding seals, then a telephoto lens upwards of 300mm will allow intimate shots without the risk of disturbance. This will also help to isolate the animal, so avoiding cluttered backgrounds.





Breeding grey seals  
can make for dramatic  
subject matter



ALL PICTURES © DAVID TREVING



### ◀ Beanbag or tripod

When shooting low shots, you'll want to avoid getting your camera and lens covered in sand. I mount it on a tripod that has splayed legs, or use a beanbag for a flexible and quick-to-use support.



### ◀ Angled viewfinder

If you haven't got a flip-out screen, you can attach an angled viewfinder to many camera bodies. These really help when shooting low to the ground – they save strain on your neck and help to avoid wonky horizons.



### ◀ Telephoto zoom lens

A long telephoto zoom lens in the region of 80-400mm is ideal for seal photography. This is especially true when viewing them from a boat where there is little control as to how close or far from your subject you will be.



A seal pops its head out of the surf on the north Norfolk coast



Don't always go for the obvious shots



Get down low for a more engaging shooting angle that produces stronger images

➤ that are mating in the breaking surf as there is often a lot of aggression involved, which can lead to some dynamic pictures. Fights among bulls can be violent, with spectacular photography on offer as waves crash over the animals, though there are plenty of intimate moments to capture as well.

When photographing seals, I try to shoot as low as possible as a more intimate feel to the subject can be created when on their level. This can be achieved using a beanbag, or a tripod that allows its legs to be splayed

outwards. You can, of course, be inventive and find something washed up along the shore to rest your camera on. When shooting low to the ground, there are two things to watch out for that can ruin a shot: wonky horizons are a curse, while you should also check your backgrounds for unsightly out-of-focus seals that might be rendered as dark blobs.

I tend to wear chest waders or an overall. The waders stop your knees and thighs from becoming soaked, which, on a cold day on the east coast, ensures you are likely to

stay out shooting longer before running for home to warm up.

## Right conditions

On a dull day, the North Sea can look grey and quite uninviting, so if you're shooting animals in the surf or when they're poking their heads above the waves, then I often find that a blue sky is best. That said, duller days are more suited to capturing those cute white pups, which are born below the high water mark on intertidal rocks and sandbanks.





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➤ Visiting colonies on sandy beaches in really wild weather can offer dramatic photography opportunities as well. Although your gear might take a hammering if unprotected, there are opportunities to create images of seals lying in a blizzard of blowing sand. When coupled with low autumn sun, this can achieve an especially dramatic effect.

Harbour seals offer more of a challenge for photography in Britain and are often more timid, so a more careful approach may be required. They can be found on rocks or sandbars at many coastal localities. Outside the breeding season, both species can be encountered on boat trips that run to seal colonies (see Blakeney Point and Farne Islands in the site guide on page 15). Boats can often get in very close to resting seals, while animals in the water are usually quite curious and readily approach boats. In situations like this, a telephoto zoom is often the best option.



## DAVID'S TOP TIPS



### Shoot low

This is my top tip for giving your seal images impact. Shooting from above, looking down, will create a more detached feel to your subject. Just don't lie close to breaking waves, as you may get yourself and your gear wet!



### Depth of field

Play around with depth of field but check that the eyes are in sharp focus. Focusing on the tip of the nose instead will result in eyes that are not sharp. If shooting mother and pup, sufficient depth of field is essential to get features in focus.



# Location guide

THERE are many great locations for photographing seals in the UK, but I've selected these three sites for their ease of access.

When photographing seals, please respect any requests to stay out of pupping areas or off beaches. Seals on a beach can easily be unsettled by photographers approaching too closely. If a seal starts to look up anxiously and move, then you are too close. By standing back and using a longer lens, you'll find that natural behaviour can be captured, including fights among bulls and tender moments between mother and pup. In short, move low and slow. The seals are not going to rush off anywhere, so taking time to get into an optimum position will pay dividends.

## Donna Nook, Lincolnshire

**1** This east-coast site is renowned for its large grey seal colony and is probably the best location in Britain for shooting this species. But be warned, it is very popular both with photographers and the public, as a wardened pupping area in the dunes allows very close views of adults and young. Access to the sandbanks is discouraged during the breeding season in case of disturbance, but by late December and by walking out to the sea, great opportunities can be enjoyed photographing adults fighting and mating in the surf.

Donna Nook is best visited in the week to avoid the crowds during the pupping



season. If walking out to the sea in late winter, then access is allowed only at weekends, as these sand flats are used as a bombing range during the week. A well-known photographer once needed a change of underwear after ignoring the red flags and causing a bombing run to be aborted! Visit [www.lincstrust.org.uk/donna-nook](http://www.lincstrust.org.uk/donna-nook) for more details.

## Blakeney Point, Norfolk

**2** Another large colony that's wardened during the pupping season. Common seals can be seen here in summer and by mid-autumn the beach becomes crowded with grey seals. The rookery is roped off and by far the best way to photograph the colony is by boat. Seal trips run daily on high tides. Visit [www.bishopsboats.com](http://www.bishopsboats.com) or [www.sealtrips.co.uk](http://www.sealtrips.co.uk) and [www.nationaltrust.org.uk/blakeney](http://www.nationaltrust.org.uk/blakeney) for further details.

## Farne Islands, Northumberland

**3** Grey seals can be enjoyed from boat trips during the summer. However, they are of short duration, since they are part of a longer tour visiting seabird colonies, and run in the middle of the day when light is at its harshest. The Farne Islands do, however, offer the best site in Britain to dive with grey seals, offering some outstanding underwater photography opportunities. Boats depart from Seahouses. Visit [www.farne-islands.com](http://www.farne-islands.com) for details.



## Black & white

Seals on a beach or in the sea are not very colourful, so a picture may possess more impact if converted to black & white. This is especially true if shooting into the light, where you have nice textures on wet sand or highlighted whiskers.



## Bad weather

If the weather forecast looks bad, then grab the opportunity. Seals in the surf in heavy seas or on a wind-blown beach can make far more dramatic pictures than shots taken on a perfect, still autumnal day, so embrace wild weather.



## A wider view

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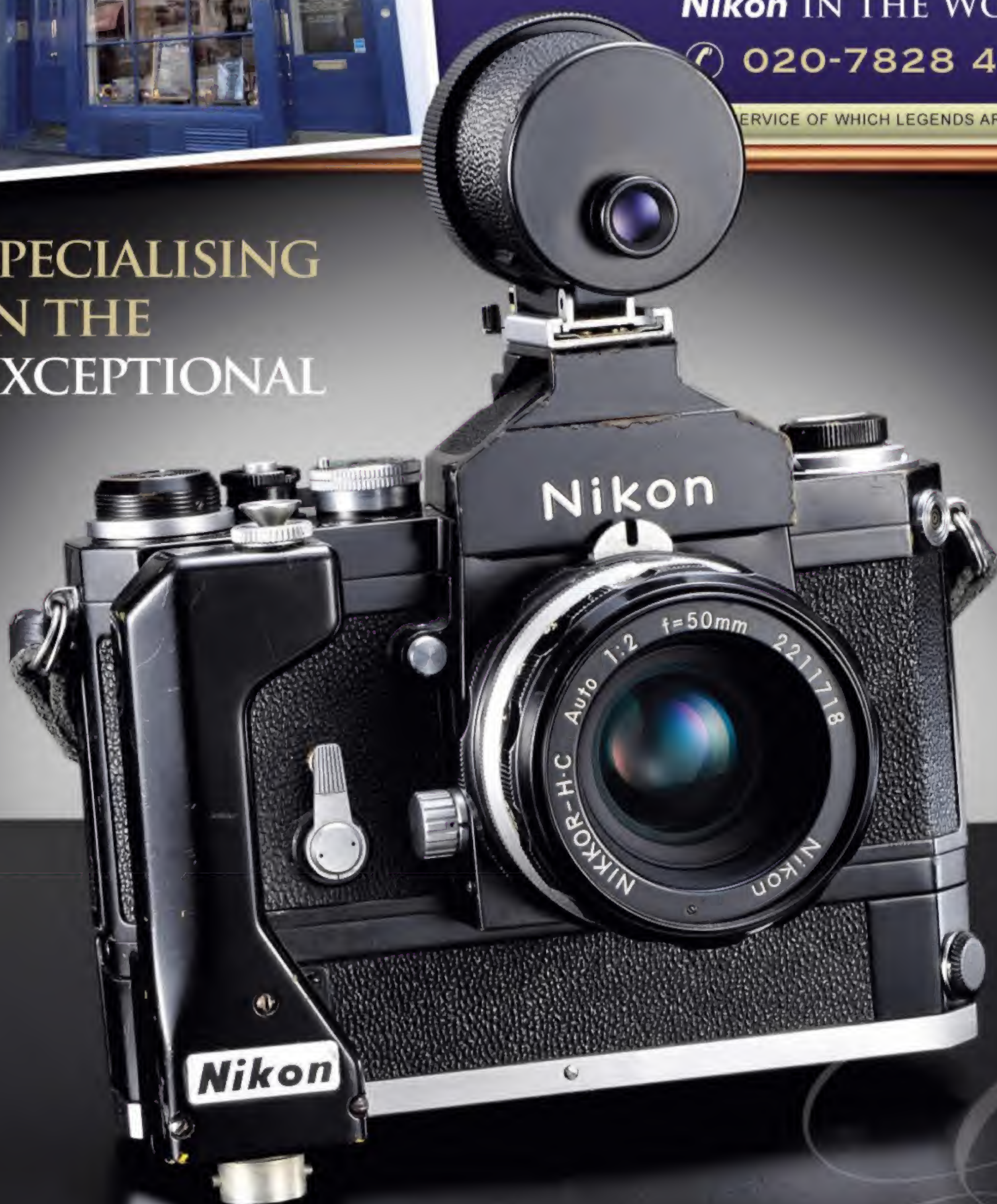


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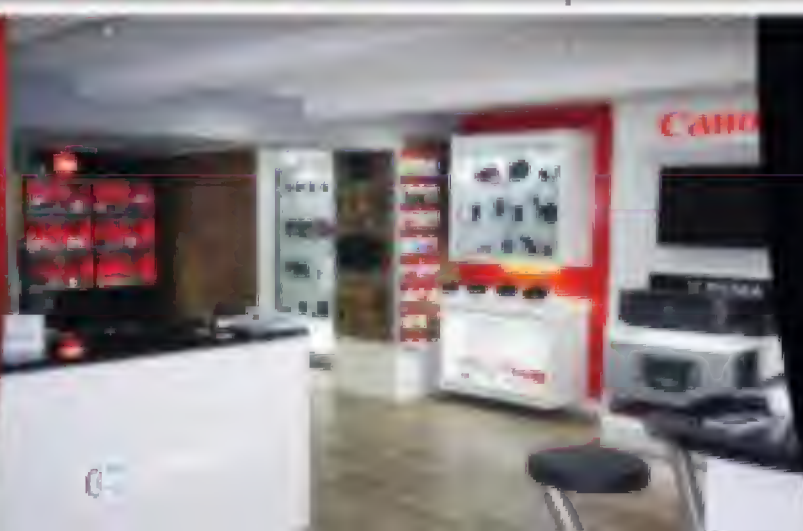


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## LETTER OF THE WEEK

### Subjective creativity

A couple of my fellow AP readers recently voiced their frustration at photographers who they see as being uninspired in their choice of subject or style. They are not alone in their feelings. I, too, have on numerous occasions sat back with a feeling of 'Groundhog Day' and a sense of deflation. It is very hard to be truly original. We all copy, create, emulate our peers and inspirations, it's inevitable. We should also bear in mind that an image, which to our eyes may seem little more than a pastiche, could in fact be the photographer in question's first attempts at this subject; a symbolic personal achievement.

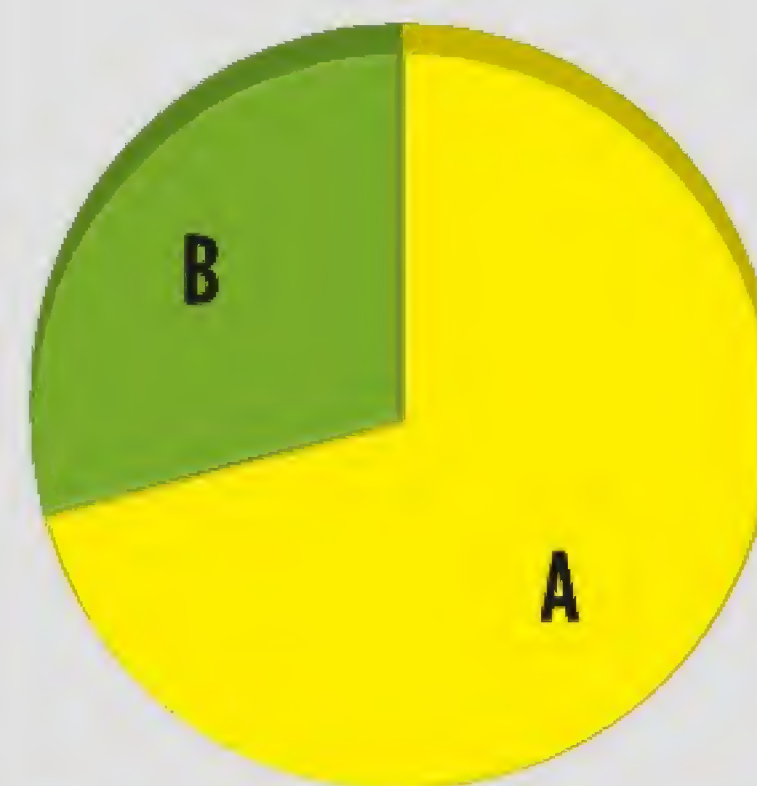
The reality is there are only so many subjects and styles available. Yes, you may say that there are a huge number of differing places and ways to create an interesting capture, but we live in a world where more people than ever possess not only the equipment to take stunning photographs, but also the know-how. Add this to ever-increasing formats in which to display and therefore view said images, it's no wonder we are reaching saturation point. We are overloaded with imagery on a daily basis, much of which is similar due to being trend-based. It would be fascinating to know how

many of those who find photographs to have become samey are open-minded towards more 'creative' interpretations of photography – those using highly edited or modified images? I used to be more sceptical regarding 'fake' images, and there are still subjects I prefer to be rendered in a truer state, but if it helps to keep the love for photography going then I'm all for it.

There should always be something new to keep that inner, creative fire alive.

**William Spencer, Devon**

**As a pastime that people do for the love of it, enthusiasts should be free to photograph whatever they like without external pressure to shoot in a particular style, or be original. When considering images for publication, we do give weight to originality, but also to more familiar themes if they're well executed. Whether this excellence is achieved purely in-camera or with the help of Photoshop is also a matter for personal choice. While professionals have clients to satisfy, the aim for the hobbyist should be simply to enjoy the journey and arrive at a pleasing destination – Nigel Atherton, Editor**



**In AP 14 June, we asked...**

Do you have a location you never tire of going back to?

**You answered...**

A Yes	71%
B No	29%

**What you said**

'The Hermitage outside Dunkeld. The Falls of Bruar'  
'Barcelona, New York, just about anywhere in Italy'  
'The Pass of Killiecrankie and Queen's View, Pitlochry'  
'Lyme Regis – I liked it so much I bought a house there'  
'Zermatt in Switzerland for the Matterhorn'  
'Kraków in Poland'  
'Grasmere and Rydal Water, Lake District'  
'Venice, although I can't afford to get there very often'  
'Denmark Street, Hoxton, Shoreditch and Brick Lane'  
'Always love going to Islay'  
'The Thames around Oxford'  
'Brecon Beacons/Bracelet Bay/Mumbles Head'

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**This week we ask**

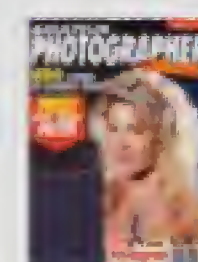
Is there still a need for a high-end DSLRs with APS-C-sized sensors?

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**Win!** Every week we post an old AP cover on our Facebook page and all you have to do is guess the issue date (day/month/year). The person who is closest to the exact date wins a year's digital subscription to AP, worth £79.99. To guess the date of this cover (above), head over to [www.facebook.com/Amateur.photographer.magazine](http://www.facebook.com/Amateur.photographer.magazine). Forum members can also enter via the Forum.



The 6 September issue's cover was from 7 November 1992. The winner is Paul Phillips from our Facebook page, who was closest with a guess of 31 October 1992.

SAMSUNG

16 EVO

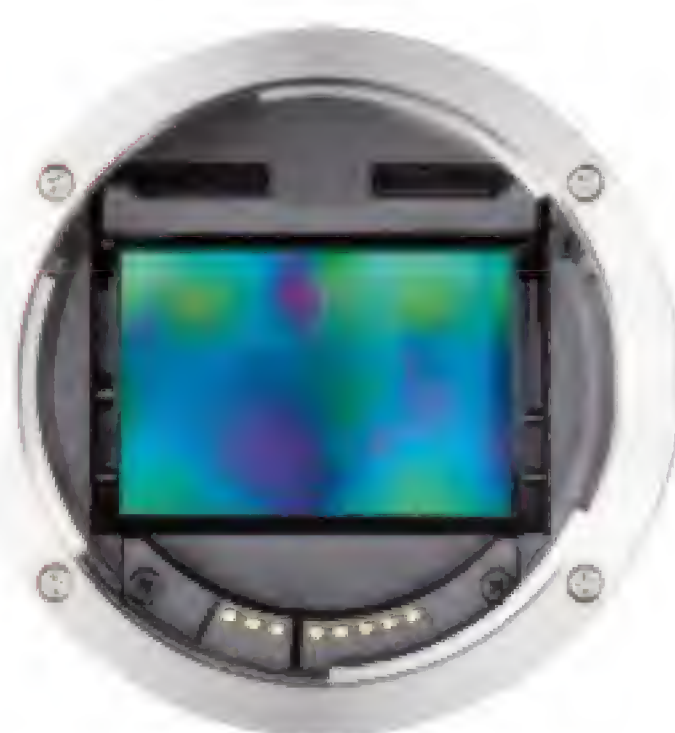
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### Full-frame convert

I read *Full-frame, half-price* (AP 6 September) with much interest, because I converted to full frame last January. My query relates to your choice of the three cameras included in this article. The Nikon D700 and the Sony Alpha 850 were both released in 2008. The Canon EOS 5D was released in 2005 and was replaced by the EOS 5D Mark II in 2008. Had you included the EOS 5D Mark II, then I believe this would have been a much fairer comparison. The article was aimed at people looking to upgrade to full frame from



APS-C and three years' of technical development, I'm sure you will agree, makes a substantial difference.

However, assuming someone already has an APS-C camera and more than one lens, then the choice of manufacturer is

somewhat narrowed. While the Nikon D700 is, to quote your own words, a highly sought-after DSLR that has held its value well, so is the EOS 5D Mark II. I believe you were correct to include the original EOS 5D in this article because it is still a very capable camera, great value for money, and an excellent purchase. I am guessing that the EOS 5D Mark II would have shifted the goalposts too far.

Lastly, not everybody feels the need for more than 3fps, video, Wi-Fi, GPS or live view. When the writer referred to the EOS 5D as 'nothing much to write home about',



➤ I quickly lost interest and turned the page. When at my local Tesco store, while my wife completes the mandatory three laps, I will still browse through AP, but I doubt I will be buying many, which is a shame.  
**Peter Gray, Dorset**

**We chose the original EOS 5D so we could hit a greater price-point range in the article, and at around £300, the EOS 5D represents the most affordable way into full frame. Of course, there are many other cameras we could have included for those with deeper pockets.**

If you'd read the piece more carefully, you'd have noted that the writer was referring specifically to the EOS 5D's 230,000-dot, 2.5in LCD screen as 'nothing to write home about', not the camera itself. Perhaps a fourth lap of Tesco should be added in future to give you more reading time! – **Nigel Atherton, Editor**

## Canon EOS 5D lenses

I read with interest the article *Full-frame half-price* in AP 6 September. I bought the Canon EOS 5D some time ago for the same reason. It's showing its age now, but I agree with most of what is said in the article. I have made 18x12in prints at 240ppi and am very pleased

with the quality of the prints. The only thing I would disagree with is if you are buying non-Canon lenses, they may not work with this camera. I bought a Sigma 28-70mm f/2.8 lens and keep getting an error message on the top LCD of the camera, but there is no problem with the Canon lens.  
**Harry Gilliland, Co Antrim**

The firmware for some of the older Sigma lenses will need updating to work with some cameras. Chances are that this is one of them. A service of this lens, which includes updating the circuit, will cost £85.99 or £98.99, depending on the exact version of the lens. Whether or not this will make the lens work, I don't know. Visit [www.sigma-imaging-uk.com/support](http://www.sigma-imaging-uk.com/support) for more details – **Richard Sibley, deputy editor**

## Hanimex magic

I thought your readers might like to see a photograph (right) I took with a £100 Hanimex telephoto lens. It has a 3,000mm focal length on my Pentax K10D with a 2x converter.

The image quality was passable to begin with, but I decided to put it through a free trial version of ArcSoft. Other brands would do just

as well, I am sure. The result is certainly something I can use.

**Thomas Latcham, via email**

**As our second-hand lenses supplement in last week's issue highlighted, there are some great second-hand lens bargains to be had if you look around. The results can be very good, as your image demonstrates – Nigel Atherton, Editor**

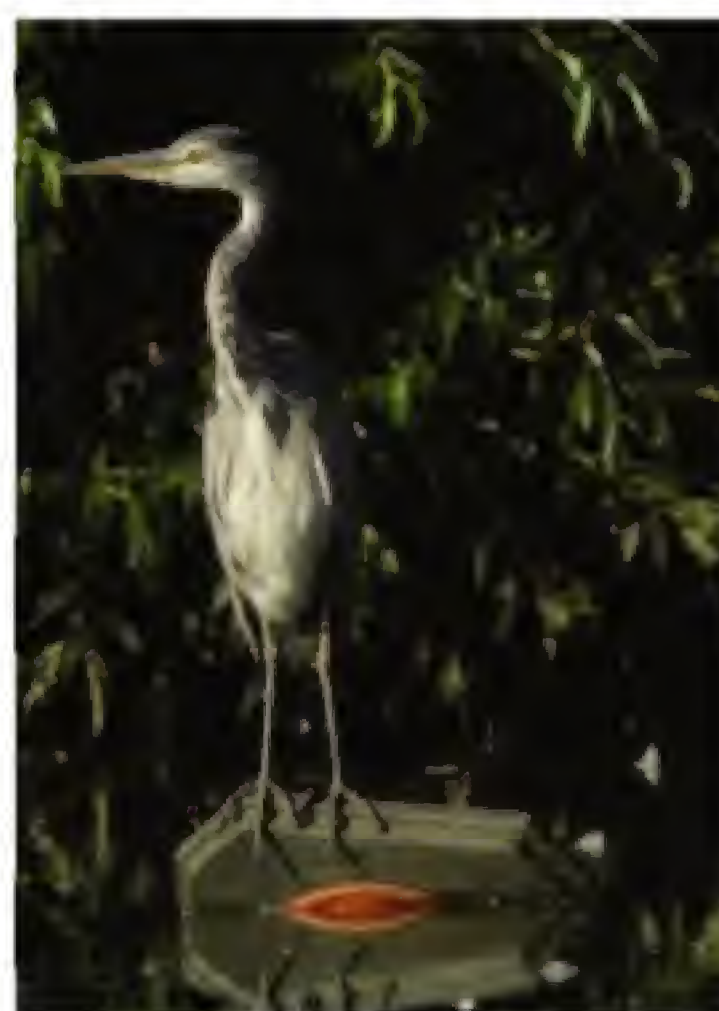


Image quality was improved after a session with ArcSoft

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## In next week's issue On sale Tuesday 30 September



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## Photography as art

The annual Royal Photographic Society exhibition and competition is now in its inspiring 157th year. We take a look at some of the best images

## Can't see the woods...

Our guide to finding and creating great images in woodlands and forests

## Canon EOS 5D Mark II

AP technical writer Callum McInerney-Riley celebrates his Canon EOS 5D Mark II.

## Pentax 645Z

Richard Sibley tests the latest medium-format DSLR. Is it better than 35mm-style DSLRs?



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# Wolfe's world



At 63, **Art Wolfe** retains his boundless

energy and his passion for exploring and photographing the natural world. The key is to keep a positive outlook, he tells **David Clark**

**T**hrough his photography, Art Wolfe is on a mission to change the way we think about the world. At a time when negative stories fill the news and we're constantly being reminded of the damage being done by climate change, deforestation and plundering the Earth's resources, Wolfe's work strikes a positive and optimistic note.

'People live in a technologically driven world. Everything's cut and dried on the news, and they lose track that there are amazing things going on around the planet,' he says. 'I want to remind people that there are snow leopards stalking ibex in the Himalayas and whales are migrating. There are people cutting salt out of the middle of the Sahara

and carrying it south to Timbuktu, as they have for 500 years.

'People get demoralised because of the negative news. I tell people, once in a while, "Turn off the goddamn news, and go out and walk in a forest and reconnect with nature.'"

Wolfe has spent most of his life travelling the globe and has long been established as one of the superstars of nature photography. His career statistics speak for themselves: he has been a professional photographer for almost 40 years, has published more than 80 books, and taken over two million photographs. He spends around nine months of the year working in locations around the world, and his TV nature documentary





Gemsbok,  
Namib-Naukluft  
National Park,  
Namibia







**Above: Karo warriors, Omo River Valley, Ethiopia**



**Above right: African elephants, Okavango Delta, Botswana**

► series, *Travels to the Edge*, has been screened in more than 70 countries worldwide.

The source of Wolfe's prolific photographic output is his relentless desire to experience and create. 'I'm insatiable in what I want to see and do,' he says. 'I'm all the things that add up to a Type A compulsive person. I'm very organised and driven and I'm always making lists of what I want to do the next day or the next week.'

'In terms of my work, I learned at art school back in the 1970s that if you become too pleased with your work and sedentary, it's the kiss of death. Therefore, I've always evolved my work, never sitting happily with what I've achieved but always moving it forward, pushing things a little further. Finding a new way of showing an old subject, or finding a new subject, is kind of the juice that runs through my body.'

Now, at the age of 63, the Seattle-based Wolfe has produced what he calls his 'magnum opus', the 400-page book *Earth is My Witness*. He describes it as 'an encyclopaedic project of my best work over the past four decades'. Shot from the ground, the air and underwater in diverse environments around the world, it includes majestic landscapes, stunning wildlife shots, and fascinating portraits of remote tribes

**'If you become too pleased with your work and sedentary, it's the kiss of death. I've always evolved my work'**

of people living in traditional ways.

Wolfe is keen to point out that it's not a career retrospective, as he isn't quite ready to hang up his camera, but it is a look back over some of the highlights so far. 'When I've worked on books in the past, I've deliberately adopted a different style for a particular subject,' he says. 'For example, *Migrations* was about patterns in nature and *Vanishing Act* was about camouflage in the wild, and was shot using long, impressionistic exposures. This book

is a nice way of bringing all those different genres into one collection.'

Some of the pictures in the book are established Art Wolfe favourites, but there's also a substantial selection of new work. The reason for this mixture, he says, is that when he began collecting images for the book – some taken 20 or more years ago – he noticed a distinct difference in image quality between his film and digital work.

'Almost without exception, when I was comparing those film images







Above right: Young Jat women, Kutch, Gujarat, India



Below right: Asaro mudmen, Eastern Highlands Province, Papua New Guinea



Aerial of camel train, Sahara desert, Morocco



with anything I've shot in the last six years, they fell down because digital capture is so much crisper,' he says.

Reshooting some subjects, such as tribes that have changed or to which access has been closed, was not possible. However, many of the landscapes and wildlife shots in the book were taken during the past two years. Wolfe hasn't returned to locations to simply copy what he did previously, but to shoot new work on the same subjects.

Digital capture, Wolfe says, has

profoundly affected the way he works in the field. 'Historically, if there was an amazing shot, I'd often put two rolls of film through the camera, with slight changes in how I captured it. Now, once I've verified I've got the shot, I move on to a different subject and the result is a more productive day. I'm shooting three times the number of subjects because I can move on quicker.

'Digital has also enabled me to capture subjects in ways I couldn't have done even three or four years

ago, such as cultures illuminated entirely by firelight without the use of flash. The sensitivity of the ISO now is permitting exposures that were only a fantasy a couple of years ago. It's really opened up a load of new possibilities.'

However, beyond saying that he shoots with a Canon EOS-1D X, Wolfe prefers to steer clear of discussions about equipment. 'When I lecture, I hardly mention cameras because I'm all about the image and the aesthetic,' he says. 'I find



➤ it inordinately boring when people start talking about the differences between Sony and Nikon and Canon. That's not where my interest lies.'

He's much more enthused about discussing the style and content of the images he shoots, and maintains that he now sees and photographs things that he would not have seen ten or even five years ago.

'Whether I'm in the mountains or in the city, I now look at the subject in much more graphic terms,' he says. 'I detach myself from the fact that I might be looking at wildlife, culture or landscape, and I start to see it in terms of graphic elements – positive and negative space, balance, the subtleties that people often don't see because they're so engaged with the subject.'

'I don't spend any more time photographing than I did before; I just go straight to the point. I look at form first and subject second. I'm also less concerned about the technical perfection of a digital capture and more concerned with the gut reaction that people have to an image.'

Wolfe continues to live life at a great pace and the next year or so includes a busy programme of seminars and photographic tours to destinations including the Antarctic, Myanmar, India and Namibia. Even for someone as well travelled as he is, there are still places on his to-visit list, including Spain, Israel and the Egyptian pyramids.

'I recognise now that there is a finite end to a life, which I didn't really perceive in my 30s,' he reflects. 'Now I'm in my 60s, I do recognise that the clock is ticking and there are a lot of places I want to see and a lot of things I still want to accomplish. Retirement is not a word I've ever associated with myself.'

AP



**Earth is My Witness** by Art Wolfe is published on 14 October by Insight Editions, priced £65. For more details, visit [www.artwolfe.com](http://www.artwolfe.com) or [vimeo.com/83539841](https://vimeo.com/83539841)

Left: Emperor penguins, Antarctica



Snow-covered branches in front of a brightly coloured wall create a peaceful scene at the Koyasan Shingon Temples in Japan

## ART WOLFE ON 'SPIRITUAL JOURNEY'

'MANY OF my images are completely candid and in the spirit of the moment, including most of the wildlife shots. Then there are other shots where I can see the potential for an image and I construct it, such as this one, which I call "Spiritual Journey".'

'In 2001, I spent five days in Uttar Pradesh, in northern India, and every day at a certain moment I saw the sun rise as a red orb above the Ganges. One evening, I saw somebody rowing along in a boat and I asked if they could come back to this exact spot an hour before sunrise. He (or she, I can't remember) was a pilgrim going to Kumbh Mela, the great gathering of Hindus, which happens every 12 years.'

'The next morning, they showed up and we virtually pulled the boat up into the

mud. Through an interpreter, I asked the person to remain perfectly still, as I had to take a 1sec exposure. I was using a neutral density filter aligned with the distant shore, and I used a polariser, which darkened the water at the foot of the picture. By darkening the water and taking the shine off it, it makes a nice contrast with the boat, but it also obscures the fact that the boat is in mud.'

'So the image is constructed in the sense that it wasn't just a candid snap, which would have been impossible to shoot. In a 5sec period, I got three shots – and this was with film – before the sun rose above that very thin layer of cloud and became too bright to include in the image.'





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**1** Fearghal  
Breathnach  
Ireland 50pts

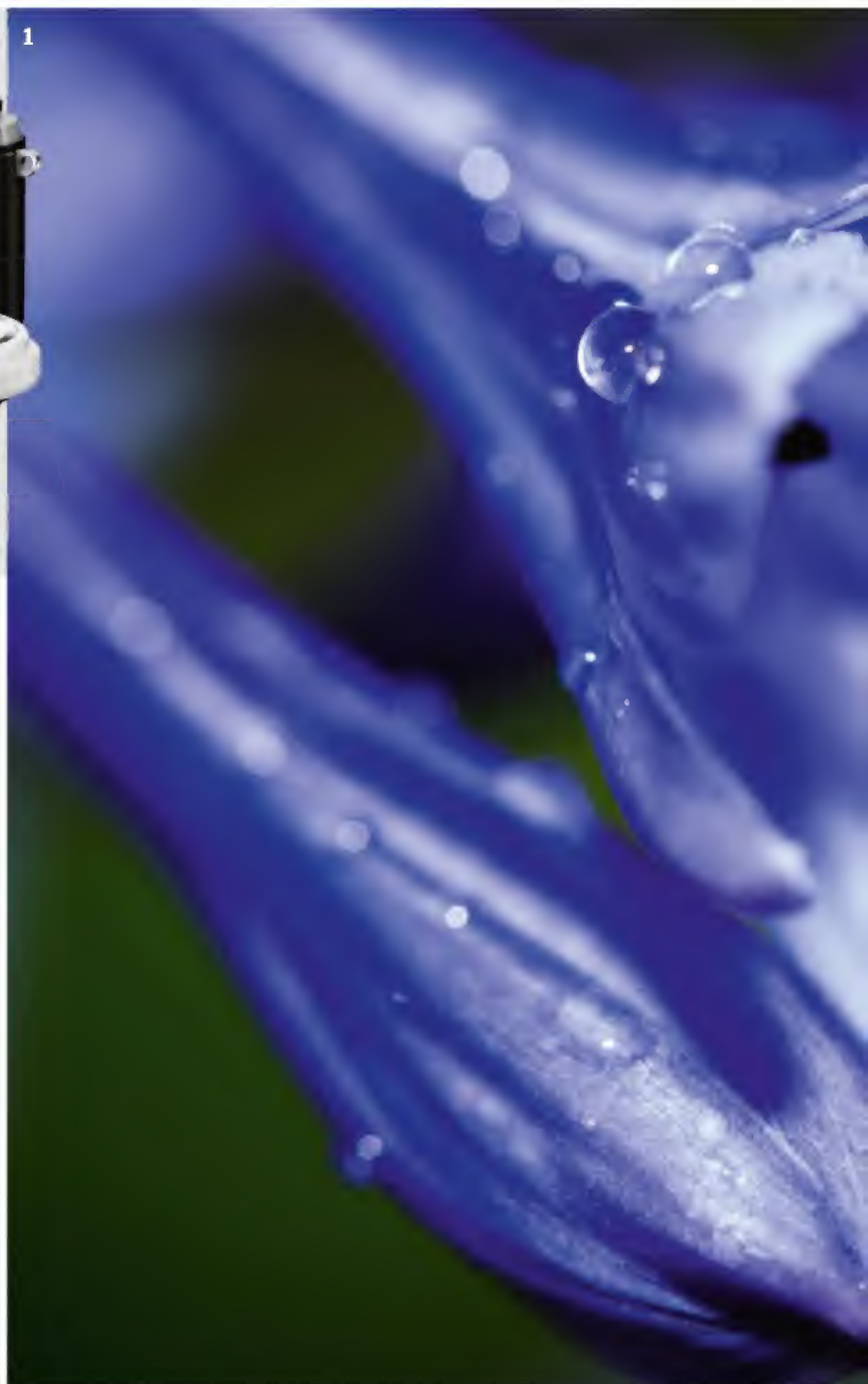
Canon EOS 5D Mark III,  
100mm, 1/200sec at f/5,  
ISO 800, flash

We were overwhelmed with entries for this round. Macro has always been a popular subject and as a result the strength of the images we received made our jobs all that harder. But here we are with Fearghal's perfectly captured handheld shot of a hoverfly. The

**1st  
PRIZE**

colours are wonderful and the combination of flash and natural light has perfectly lit the scene. It's a truly beautiful shot.

1



2



**2** Amy Whitewick  
Wiltshire 49pts

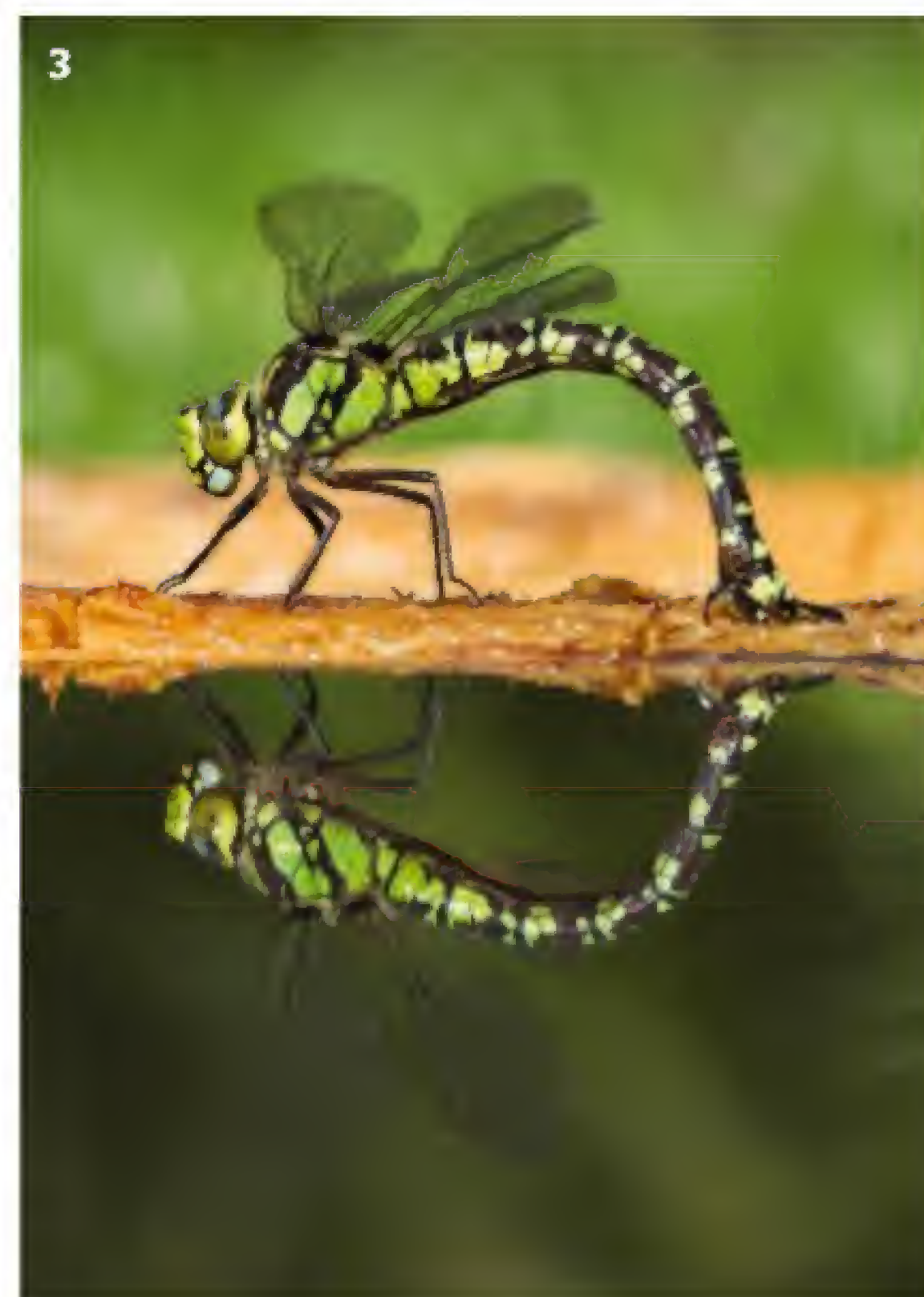
Nikon D5100, 90mm, 1/4000sec at f/3, ISO 400

Amy had to wait over an hour to achieve this shot. It's a good thing she's patient, otherwise she would have missed this dreamy image. It's the colours that are the winning element here. The shades of the *Agapanthus* flower mimic the clear sky above. Also, Amy has timed her shot perfectly. It's a great capture.

**2nd  
PRIZE**



3







### 3 Gary Cox Gloucestershire 48pts

Canon EOS-1D Mark IV, 100mm, 1/400sec at f/6.3, ISO 125

A southern hawker dragonfly would be a fine subject in itself, but Gary has gone one up and produced a brilliantly composed scene. The reflection, the rotten log dividing the frame, the out-of-focus background and the colours are a wonderful combination. Gary's shot more than deserves a top three spot.



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# APOY Amateur Photographer OF THE YEAR COMPETITION

## MACRO WORLD

There were some stunning images for APOY round 6. We reveal the top 30 entries for **Macro World**

**F**earghal Breathnach, from Wicklow in Ireland, is the winner of round 6, Macro World, of APOY 2014.

Fearghal will receive an Olympus OM-D E-M10 with a 14-42mm EZ Pancake zoom, a 45mm f/1.8 portrait lens, a 40-150mm zoom, a 9mm fisheye lens, a macro adapter and a street case in which to carry it all. That's a total retail price of £1,200.

The E-M10 has a 16.1-million-pixel, four thirds-sized CMOS sensor and a TruePic VII image-processing system. The 1.44-million-dot EVF displays a 100% field of view and has a 120fps refresh rate.

The 14-42mm EZ Pancake zoom lens is a slim and compact optic that is equivalent to a 28-84mm lens in the 35mm format. The 45mm f/1.8 portrait optic is ideal for low-light people shots without flash, while the 40-150mm zoom has high-speed AF and is optimised for movies and stills. The 9mm fisheye lens is ideal for capturing wideangle scenes.

Our second-placed winner is Amy Whitewick, from Melksham in Wiltshire. She will receive an Olympus Pen E-PL5 camera plus a 14-42mm and 40-150mm twin-lens zoom kit worth £500.

The E-PL5 offers serious image quality with its powerful 16.1-million-pixel sensor and a new OM-D component in the TruePic VI image processor. The camera has lightning-fast autofocus, a touch-sensitive LCD screen and full HD video.

Gary Cox from Cirencester in Gloucestershire takes third place in this round. He wins an Olympus Stylus SP-100EE Ultra Zoom camera, with an impressive 16-million-pixel sensor and 3in LCD screen. The camera includes a handy autofocus lock so you need never lose a shot due to fuzzy focusing. The camera features a 50x optical Ultra Zoom lens with a focal length ranging from 24mm to 1,200mm, and built-in Dot Sight to make it easier to focus on subjects.

## The 2014 leaderboard

Mark Helliwell has jumped up from fourth place to first place, replacing Angela Nelson who has moved down to third place. She's just one point below Dan Deakin, who remains in second place. Fearghal Breathnach, who has taken first prize in this round, has moved to tenth place overall.

1	Mark Helliwell	142pts	6	Sigita Playdon	107pts
2	Dan Deakin	136pts	7	Jevgenijs Scolokovs	102pts
3	Angela Nelson	135pts	8	Adrian Mills	100pts
4	Aaron Bennett	112pts	9	Gerard Sexton	98pts
5	Farid Sani	108pts	10	Fearghal Breathnach	92pts



**4 Dariusz Jasiulek Poland 47pts**

Canon EOS 600D, 100mm, 1/160sec at f/8, ISO 400, flash

Macro photography can show us familiar things and make them feel almost alien. The butterfly, water drops and colours are stunning

**5 Adrian Mills France 46pts**

Pentax K-5, 10mm, 1/50sec at f/8, ISO 200

This shot of a ladybird, called 'Straight to the Point', was definitely a standout due to the quirky nature of the scene

**6 Stefano Coltelli Italy 45pts**

Nikon D600, 210mm, 1/100sec at f/14, ISO 400

Stefano has got this shot exactly right. The composition and blurred background are perfect

**7 Dave Allen Devon 44pts**

Nikon D800, 105mm, 1/640sec at f/5, ISO 100

The *Cosmos* plant head has acted as a perfect frame for the central subject – the fly

**8 David Tolliday Cheshire 43pts**

Canon EOS 5D Mark III, 100mm, 1/800sec at f/4.5, ISO 400

This looks almost like a studio shot. In fact, this image was taken from the ground looking up using a light grey cloud as a background

**9 Diogo Ferreira Portugal 42pts**

Fujifilm FinePix S1000fd, fixed lens, 1/120sec at f/3.4, ISO 64

Converting to monochrome has emphasised the graphic qualities of the Bunny Tail grass

**10 Mark Peacock Worcestershire 41pts**

Canon PowerShot SX30 IS, fixed lens, 1/50sec at f/8, ISO 400

The beauty of this image is in its unfussy nature. The strength of the subject is enough

**11 Barbara Corvino Italy 40pts**

Sony Alpha 100, 75mm, 1/80sec at f/4, ISO 100

A little green aphid on a red rose shouldn't make a good subject for a photograph, but here Barbara has created an absolutely thrilling image

**12 Christophe Lemieux France 39pts**

Canon EOS 5D Mark II, 100mm, 1/125sec at f/6.3, ISO 320, flash, diffuser, reflector

This dramatic image of *Nephila* spiders fighting has been lent added drama by a flash and home-made diffuser

**13 Adrian Holt Essex 38pts**

Pentax K-r, 150mm, 1/80sec at f/11, ISO 200, flash, diffuser

Using a 30-year-old 50mm manual Pentax lens, plus 100mm tubes, Adrian was able to get up close and personal with this common spider

**14 Lucie Brooke Greater London 37pts**

Nikon D7000, 55mm, 6secs at f/9, ISO 100

Macro sees the things that the naked eye cannot, such as the fractal patterning of this willow leaf

**15 Andrew Williams Australia 36pts**

Canon EOS 500D, 60mm, 1/30sec at f/6.3, ISO 200

This was a shot that was pretty much guaranteed to get our attention. It's a fantastic and truly funny interpretation of the brief

**16 Richard Craze Mid Glamorgan 35pts**

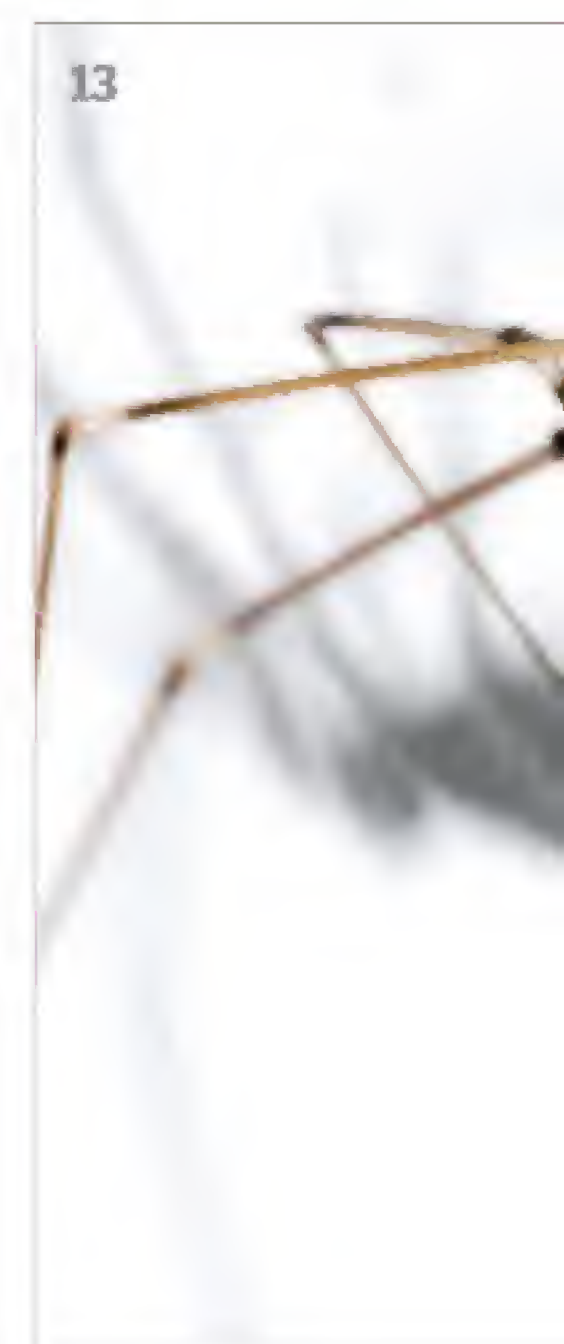
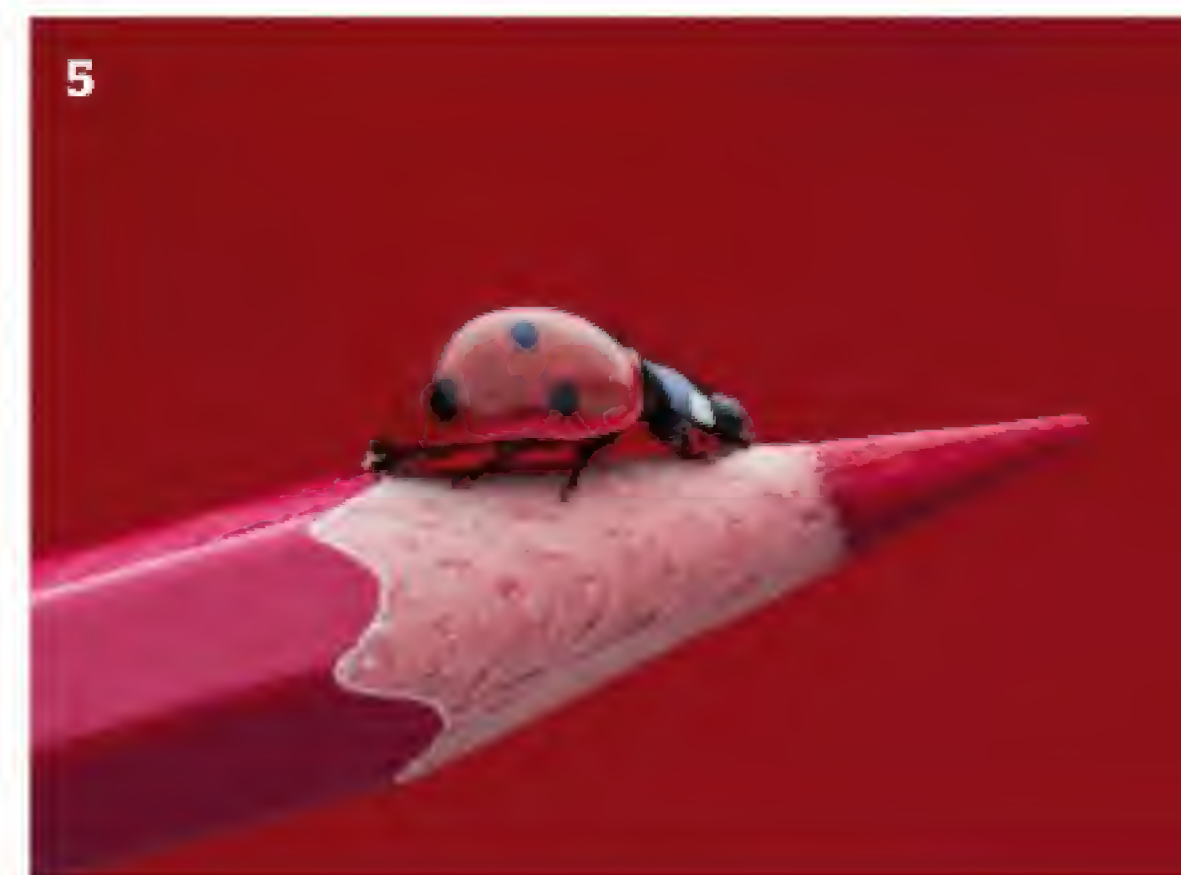
Olympus OM-D E-M1, 12-40mm, 1/160sec at f/5, ISO 100

This incredible flower has lent itself well to macro photography. Up close, the flower looks like a galactic explosion

**17 Mark Helliwell Cheshire 34pts**

Nikon D800, 105mm, 1/8sec at f/29, ISO 400

A simple presentation is all that's needed for this spider suspended in its web. Removing the distraction of colour means the viewer can revel in the stunning body structure of the arachnid









**18 Jim Tate London** 33pts

Nikon D90, 90mm, 1/1250sec at f/8, ISO 320

Jim has got this shot exactly right in terms of focus. The head and eyes are pin sharp

**19 Nick Davies South Wales** 32pts

Nikon D3300, 18-55mm with extension tube, 0.6secs at f/18, ISO 100

Nick didn't use flash here – he employed an LED Lenser P3 torch to illuminate his subject

**20 Maxim Dupliy Israel** 31pts

Nikon D800, 60mm, 1/200sec at f/5, ISO 1000

There is a clear point of focus here, due to Maxim shooting at such an angle that the stems lead the viewer's eye into the shell

**21 Chaitanya Deshpande London** 30pts

Canon EOS 7D, 100mm, 1/320sec at f/3.5, ISO 320

By focusing on the web and droplets in the foreground and keeping the spider out of focus, Chaitanya has achieved real depth in the image

**22 Csilla Szucs Somerset** 29pts

Samsung NX200, 60mm, 1/60sec at f/32, ISO 400

By adding a little more contrast and darkening the background, Csilla has ensured that the glasswinged butterfly stands out in the frame

**23 Alex Harford Staffordshire** 28pts

Panasonic Lumix DMC-G6, 45mm, 1/80sec at f/3.5, ISO 160

Alex's image is a good demonstration of how macro photography can render the familiar abstract – here we see a butterfly wing

**24 Mike Morley North Yorkshire** 27pts

Canon EOS 5D Mark II, 100mm, 0.6secs at f/25, ISO 1600

This is beautiful. Mike has managed to capture the sunset and shadows reflected in the gloss of his car's paintwork

**25 Andy Flowerday East Sussex** 26pts

Pentax K10D, 90mm, 1/5sec at f/13, ISO 200

Woodlice are not a subject we often see in macro rounds of APOY. With images like this in mind, perhaps we should

**26 John Crooks Merseyside** 25pts

Canon EOS 550D, 60mm, 1/50sec at f/5.6, ISO 100

Placing these pollinated and fertilised cornflowers on a clean white background means we are able to focus more on the extraordinary details and textures

**27 Kirsty Andrews Devon** 24pts

Nikon D3000, 18-55mm, 1/60sec at f/7.1, ISO 200

Kirsty has managed to find an unusual and naturally formed still life here

**28 Kate Ferris Outer Hebrides** 23pts

Nikon D300S, 60mm, 1/640sec at f/5, ISO 200

An explosion of colour here. The dill seedheads and hoverfly are a perfect match

**29 Val Lear Cheshire** 22pts

Nikon D300, 105mm, 1/13sec at f/8, ISO 200

Val achieved this image by using natural light and two gold reflectors to illuminate the intricate structure of the leaf skeleton

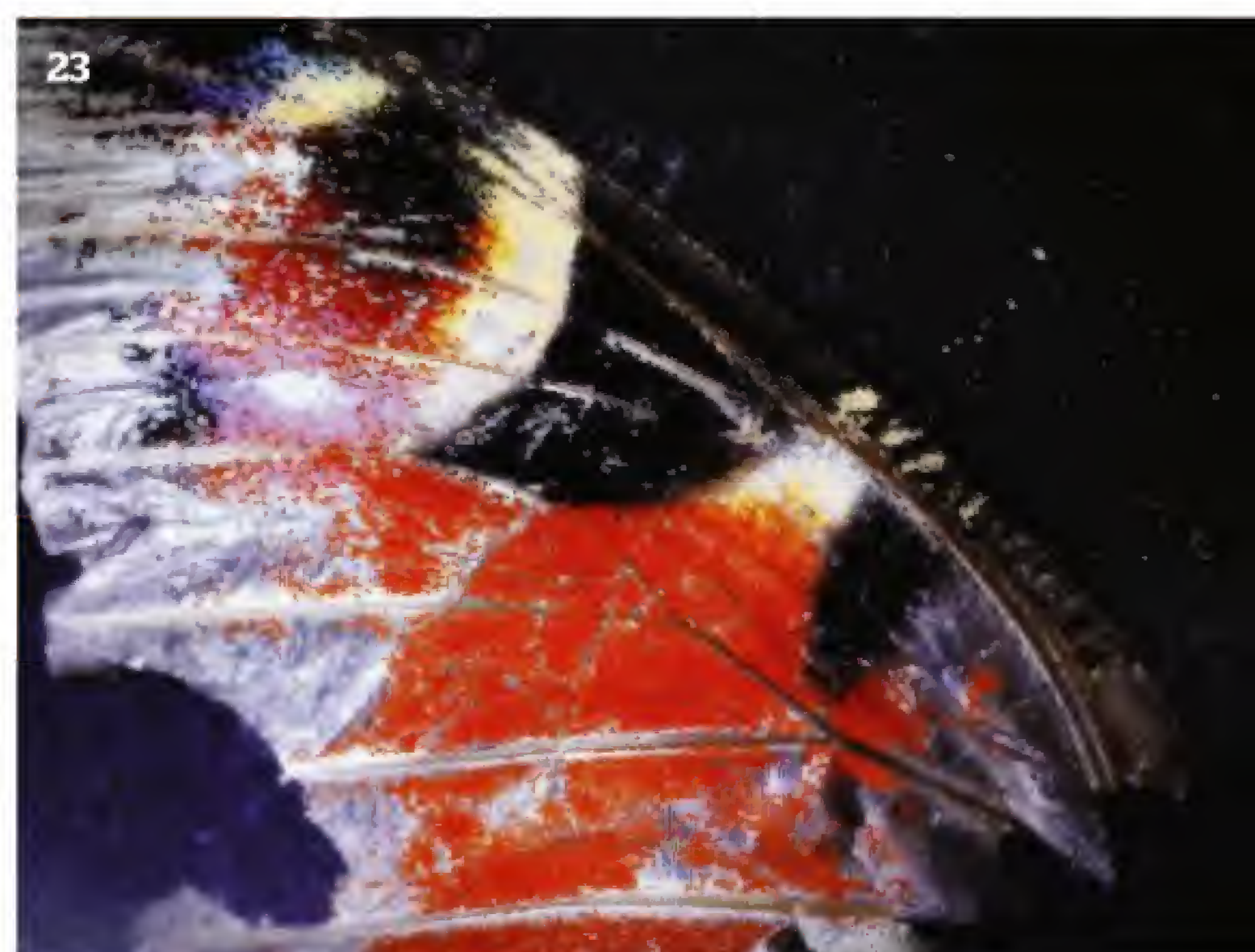
**30 Christine Smart Clwyd** 21pts

Canon EOS 5D Mark II, 105mm, 1/160sec at f/8, ISO 100

The expanse of white leaf space on the right acts as a perfect balance to the hoverfly busying itself upon the dahlia flower



'Alex's image (below) is a good demonstration of how macro photography can render the familiar abstract, as with this butterfly wing'

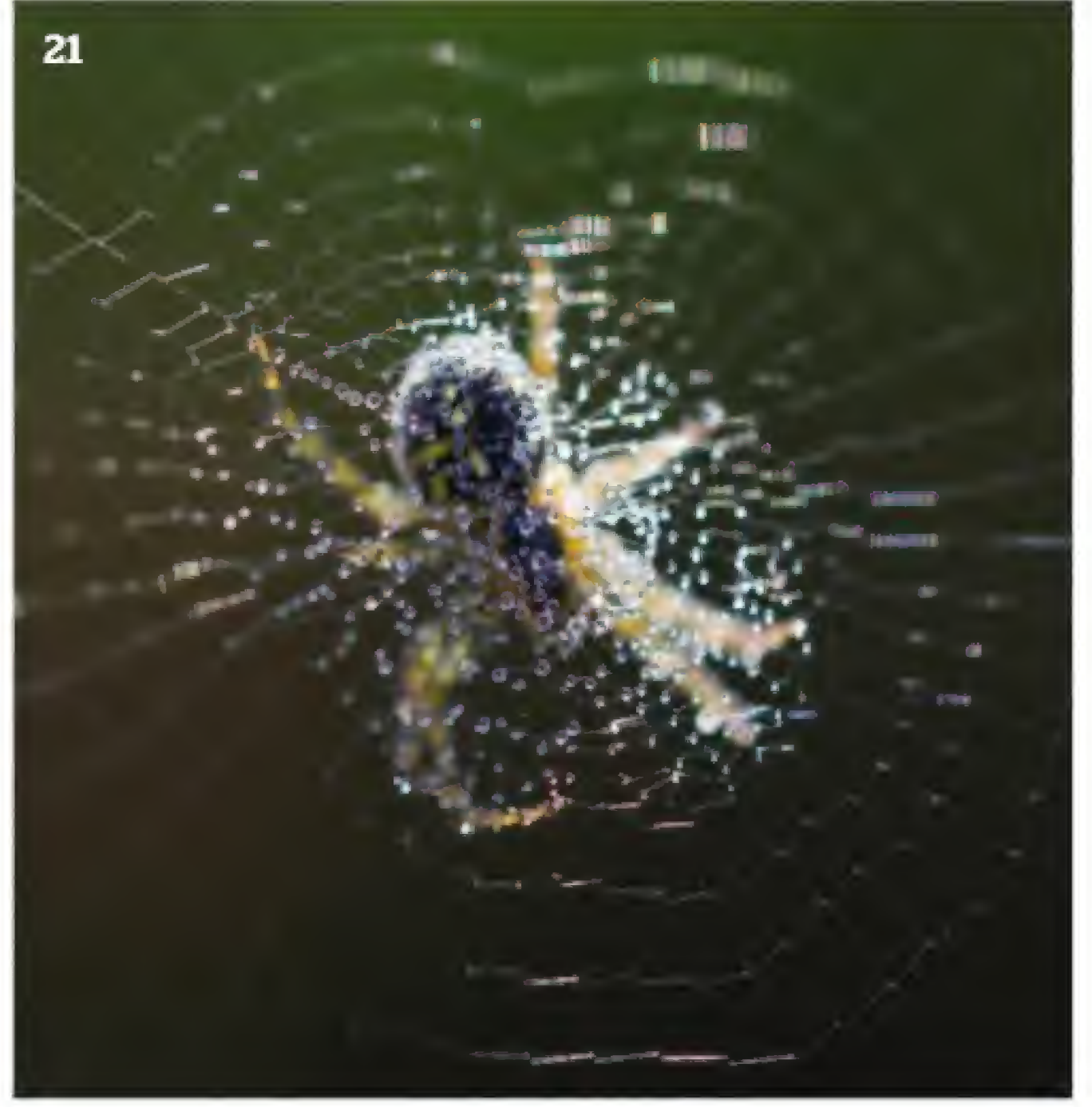




20



21



24



25



26



30







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# Evening Class

Photoshop guru **Martin Evening** sorts out your photo-editing and post-processing problems

## Extending the canvas area

GUY PILKINGTON informs us that he took this photograph of a street sweeper on a recent trip to Cuba. It would have been nice if we could have seen more of the man's face, but the photograph still works well and has a lot of charm about it as it is. I especially like the rich colours, the texture of the walls and the doorway.

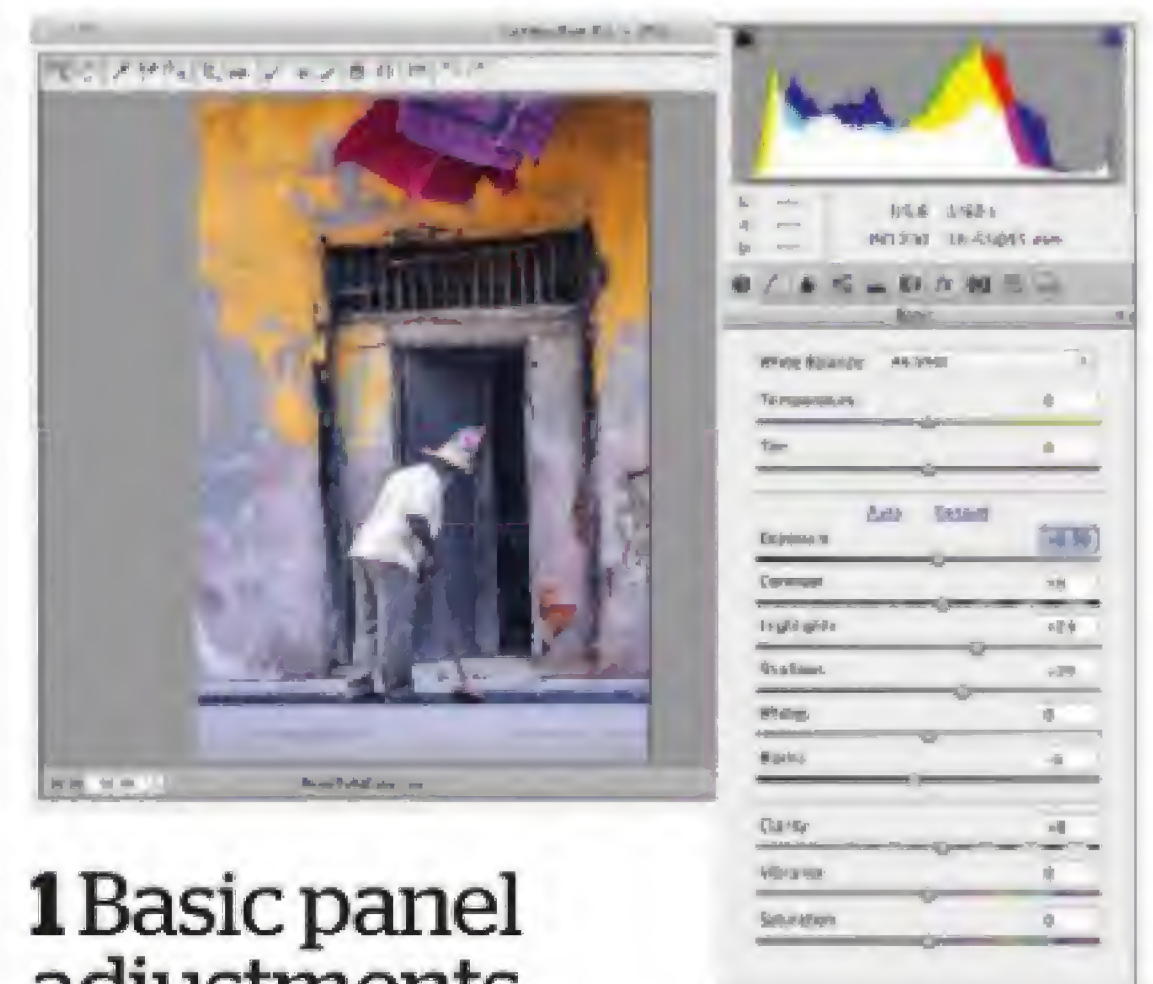
My only criticism is that the composition could have benefitted from having a bit more space. Of course, it is entirely possible that there was no option to include more space either side. However, with this particular travel image, one can use Content-Aware Scaling, (see page 36) to add more space either side

of the image without distorting the key areas of the photograph.

I should mention here that at step 3, I also happened to create a channel mask that roughly defined the doorway and selected this from the toolbar when applying the Content-Aware Scaling. Defining and then selecting a channel mask allows you to determine which parts of the scene need to be preserved absolutely.

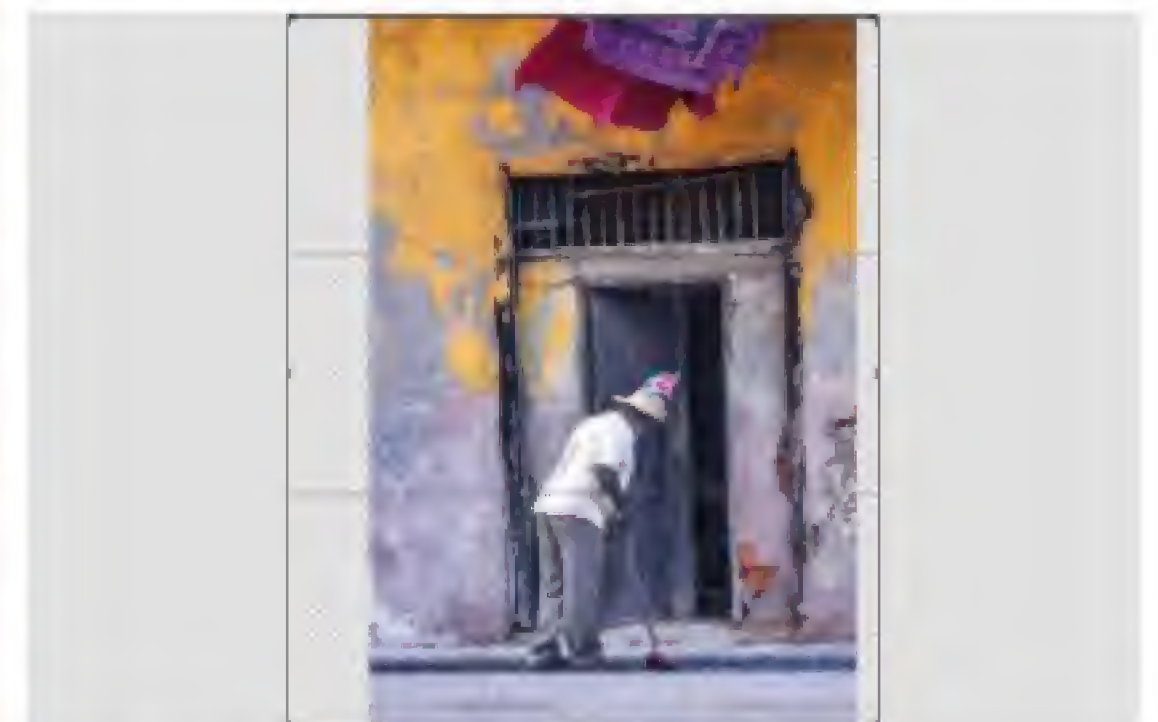
### Submit your images

Please see the 'Send us your pictures' section on page 3 for details or visit [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)



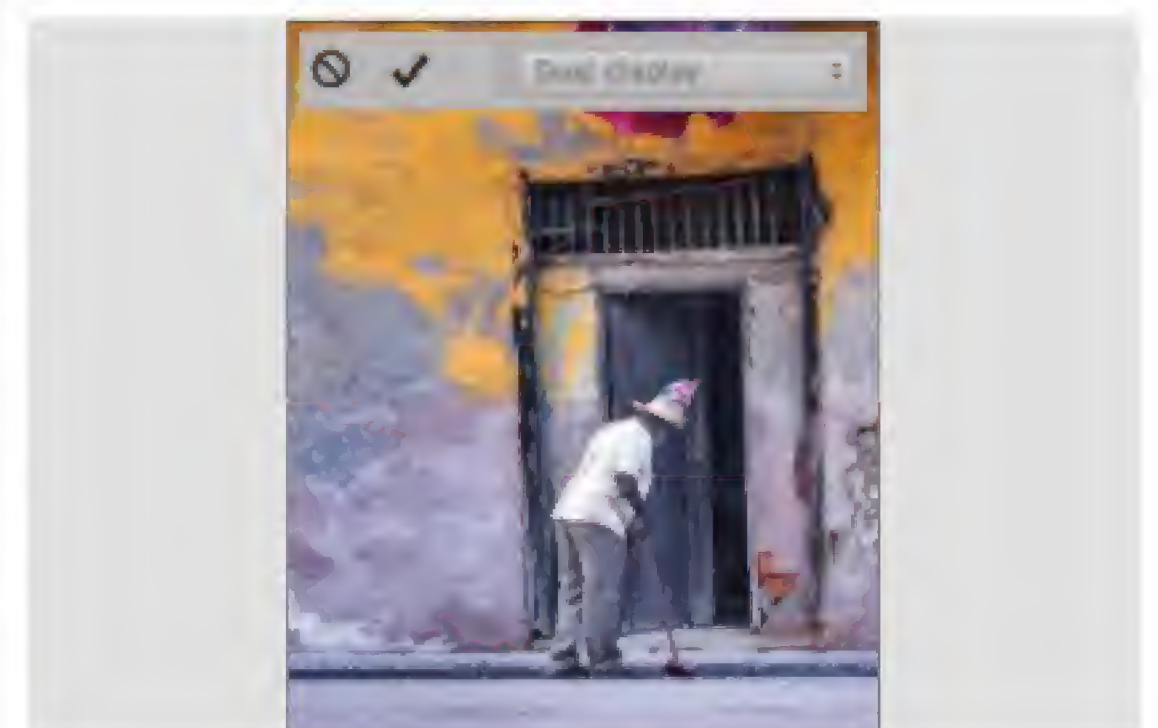
### 1 Basic panel adjustments

In this first step, I opened the JPEG original via Camera Raw. Not too much work needed to be done here. Then I increased the Exposure slightly as well as the Highlights and Shadows sliders, and fine-tuned the Blacks slider, plus I added a small amount of Clarity.



### 2 Add more canvas

I then opened the image in Photoshop, where I double-clicked the Background layer to convert it to a regular Photoshop layer. Next, I selected the Crop tool and used this to expand the canvas size of the image, adding more space left and right.



### 3 Stretching the edges

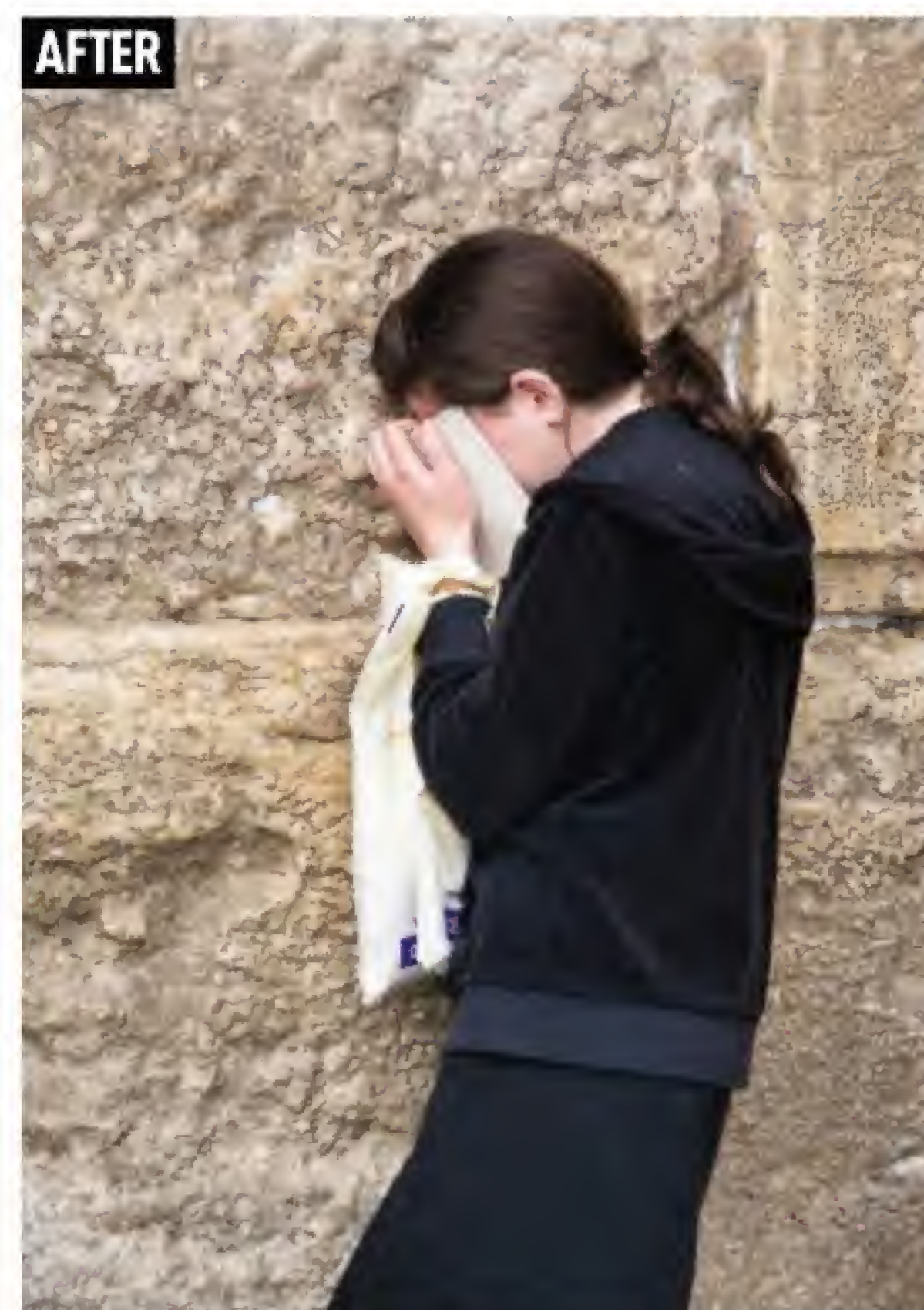
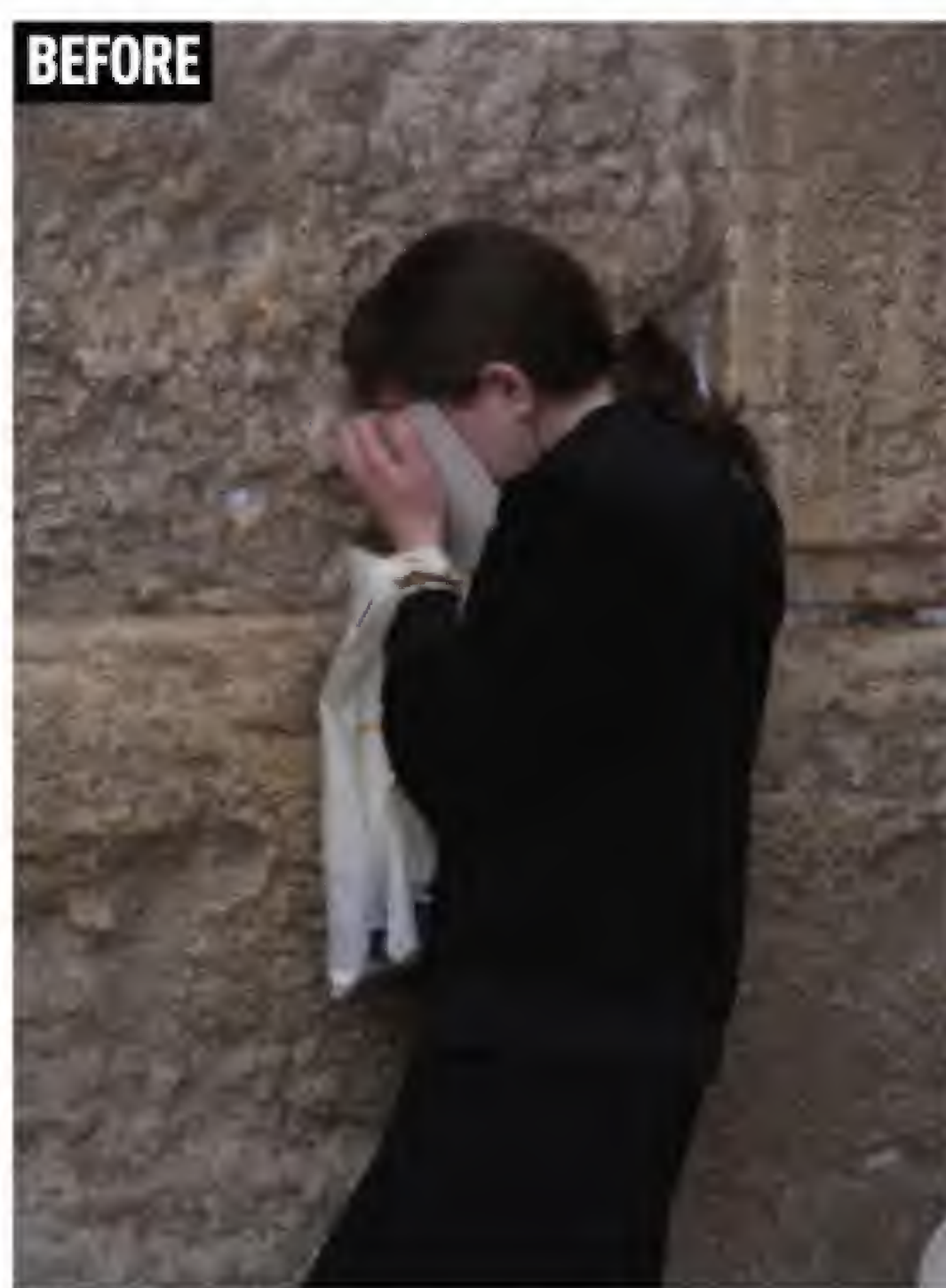
I then went to the Edit menu and selected Content-Aware Scale. This added a bounding box to the image, and I could then stretch the layer by dragging the side handles. In this instance, I had made a selection of the doorway and saved this as a channel. I could therefore select this from the toolbar to ensure the doorway area remained unstretched.



# Lightening an image

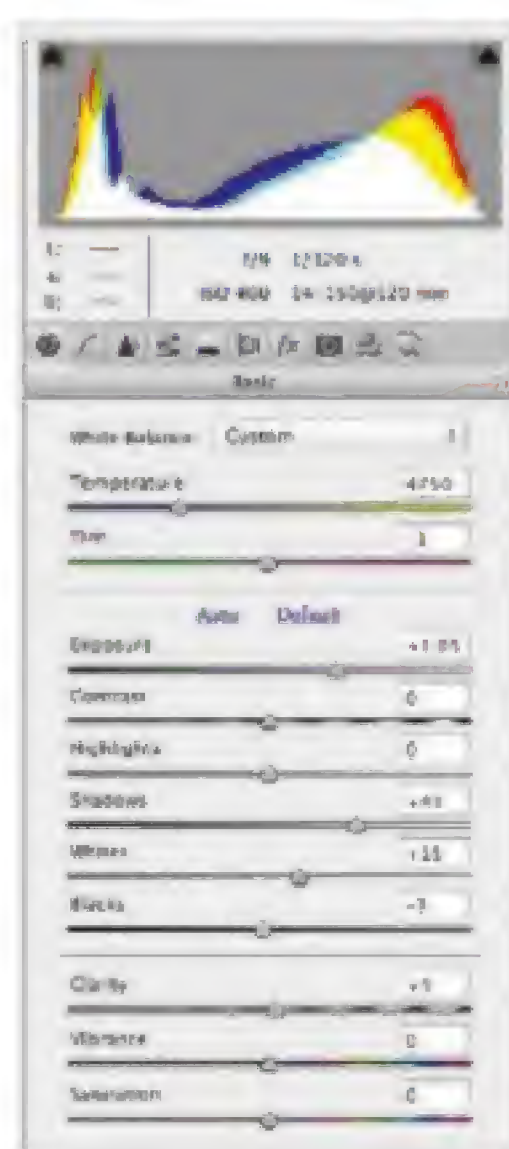
THE FIRST thing you notice about Jo Cope's photograph is that it's severely underexposed. That doesn't have to be a problem because one can easily fix it using Levels or Curves in Photoshop. What I did here, though, was to open the image via Camera Raw and apply a few Basic panel adjustments.

I also thought it best to get rid of the plastic chair that's in the corner. Now, if you were to classify this as a reportage photograph there are ethical considerations here as to what is and isn't acceptable retouching. It would be easy to use the Clone Stamp or Spot Healing Brush to remove this from the scene, but the photograph would then be regarded as being 'manipulated'. In this instance, I merely cropped the image to remove the chair and apart from that, I applied basic tone adjustments to correct the photograph, which is doing no more than could have been done previously in the darkroom.



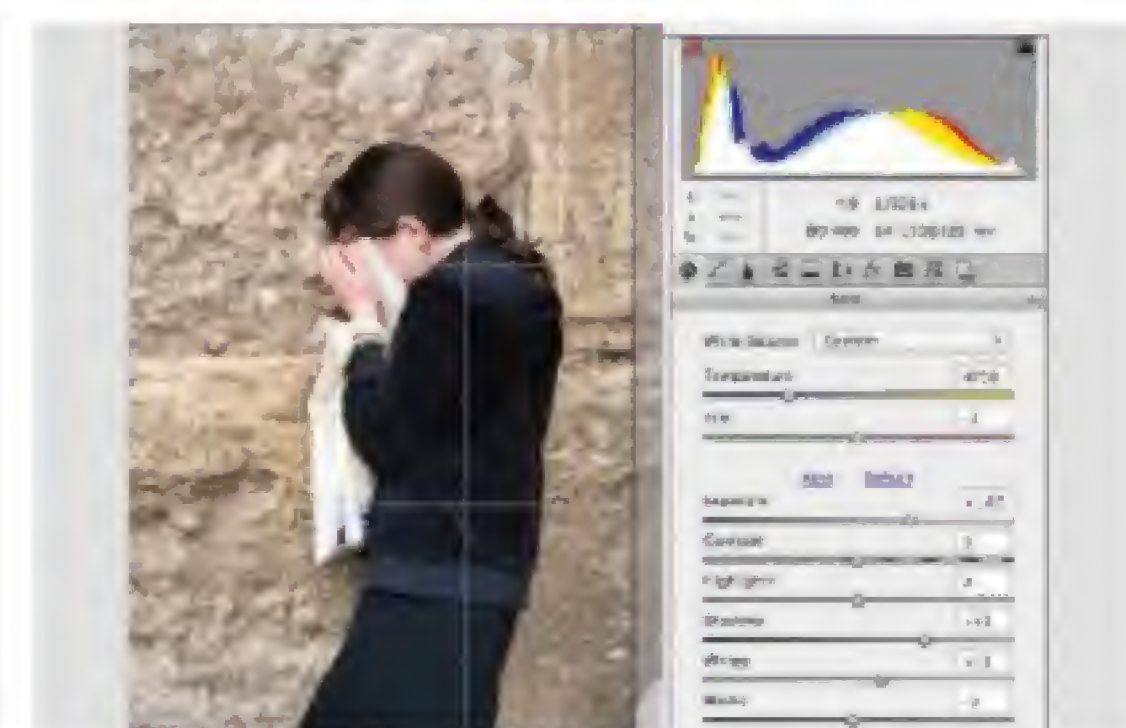
## 1 Exposure lightening

The most important step was to lighten the image. To do this, I opened the raw original via Camera Raw and applied a +1.65 Exposure adjustment. At the same time, I also lightened the shadow areas and fine-tuned the Whites and Blacks sliders to produce an image with a full, balanced range of tones.



## 2 Localised darkening

I then selected the Radial Filter adjustment and added a new radial filter in which the 'outside' area was made active. In this step, I applied a darkening adjustment to outside the figure to darken the surrounding area towards the edges. I also boosted the Clarity.



## 3 Cropping

Lastly, I selected the Crop tool and dragged across the image to define the area I wished to preserve. In this instance, all I wanted to do was to remove the plastic chair that could be seen in the bottom-right corner of the photograph.

BEFORE



AFTER



## Content-Aware Scaling

THE CONTENT-Aware Scale feature is an interesting tool because it allows you to recompose photographs,

but without distorting the key elements within the image. For example, with a regular Transform adjustment you will

end up stretching/compressing everything to a uniform degree as you transform a photo. The Content-Aware Scale feature, however, is able to intelligently analyse the photograph and preserve the important areas

from being transformed and only allow the smooth areas of texture to be stretched. In the example shown here, I used this feature as a simple way to add more width either side of the boat, but without stretching the boat itself.

Martin Evening is a noted expert in both photography and digital imaging. He is well known in London for his fashion and beauty work, for which he has won several awards. Martin has worked with the Adobe Photoshop and Adobe Lightroom engineering teams over many years and is one of the founding members of a software design company. Visit [www.martinevening.com](http://www.martinevening.com)



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# Accessories

Useful gadgets to enhance your photography, from phones to filters...

## G-Dock ev with Thunderbolt - 2TB

£473 • [www.g-technology.com](http://www.g-technology.com)

**Jon Devo** checks out G-Technology's latest external device and finds that it offers flexibility and speed

### At a glance

- Two 1TB USB 3.0 drives
- Transfer data up to 10Gb/s
- Compatible with all other G-Drive ev products

BACKING UP and storing important image data is a critical requirement in any photographer's workflow. The G-Dock ev Thunderbolt drive from G-Technology provides expandable storage, with two interchangeable drives that can be configured either as Raid 0 or Raid 1.

With Raid 0, your data is split across the two drives, boosting performance. The drawback is that if one drive fails, the whole system can be affected and, in the worst-case scenario, vital data could be corrupted. Alternatively, the mirrored Raid 1 drive configuration means that if one drive fails, you have a copy of the data on the other drive – though you will be halving your capacity from 2TB to 1TB.

### Verdict

The Raid 1 configuration still gave impressive data transfer speeds. I was able to transfer image files from a full high-speed 16GB UHS-I Class 3 SDXC memory card straight to the drive in around 4mins. In Raid 0, the same test took under half the time and about a minute when transferring the same data directly from the computer.

In our benchmark test of the Raid 1 configuration, the G-Dock ev showed 158MB/s read and 138MB/s average write speeds, but both figures were almost 100MB/s faster on average in the Raid 0 configuration. This drive offers good flexibility and superb data transfer speeds.

### Portable data

The removable drives support SATA and USB 3.0 connections for portability, slotting in and out of compatible systems or via the supplied cables.

### Dual Thunderbolt

Providing support for two Thunderbolt ports, G-Technology claims the G-Dock ev can deliver a top transfer rate of up to 10Gb/s.

**Amateur Photographer**  
Testbench  
Recommended  
★★★★

### Sleek and Strong

Housed inside a metal shell, the G-Dock ev makes a sturdy addition to your desktop. Drives reduce connector wear and tear.

### ALSO CONSIDER

#### Seagate Backup Plus Desktop Drive with Thunderbolt

From £90 (2TB)

[www.seagate.com](http://www.seagate.com)

Compatible with Seagate 1TB Backup Plus Portable hard drives, this delivers Thunderbolt speeds and similar flexibility to the G-Dock system. It's possible to daisy chain up to six devices with this, however the 1TB hard drives are sold separately.



#### LaCie 5big Thunderbolt 2

From £979 (10TB)

[www.lacie.com/uk](http://www.lacie.com/uk)

This is aimed squarely at photo and video professionals, particularly those currently or considering incorporating 4K video into their workflows. This is an advanced system that enables Raid 0, 1, 5, 6, 10 and JBOD configurations. Capacities include 10TB, 20TB and 30TB.



#### Drobo 5D

From £462

[www.drobo.com/storage-products/5d](http://www.drobo.com/storage-products/5d)

Compatible only with Mac OS X, this is a five-bay storage system with a built-in battery to protect data from corruption during a power cut, keeping the drives operational long enough to complete writing data. The battery recharges itself automatically.





## Out now

Expert reviews of the latest kit to look out for

### Irista

● Free ● [www.irista.com](http://www.irista.com)

IN A SIMILAR vein to photo community apps such as VSCO Cam, Irista from Canon is a browser-based personal photography library tool that makes it easy to upload and manage collections. It allows you to connect and upload your images in three different ways, either via desktop upload if you have an Apple computer running OS X 10.7 and above, via the website and by importing images from existing Facebook and Flickr accounts. Users get up to 10GB free just for signing up, and storage can be upgraded to either 50GB or 100GB for £4.49 and £9.99 per month respectively, or £45 and £99 on a yearly agreement. In theory, it is possible to browse your photos and filter them by a number of useful parameters, including camera and lens as well as date. Then you should be able to create albums from your batch uploads and share them directly to Facebook or Twitter.

The site looks relatively simple to use but it mysteriously refused to store my uploads, regardless of which browser I used or which computer I tried to upload the files from. As I've had mixed results with this site, I can't fully recommend this service, but give it a go for yourself and hope that you have better luck than I did.

**Jon Devo**



**Amateur Photographer**  
Testbench  
★★

### Dust Snapper

● £30  
● [www.visibledust.com](http://www.visibledust.com)

IF YOU'RE confident enough to clean your valuable electronic equipment yourself, the Dust Snapper from sensor cleaning experts Visible Dust is an essential item that you should definitely consider adding to your cleaning kit. Cameras and lenses attract dust particles like biscuit crumbs to dark-coloured sweaters, so it's imperative that you can create as sterile an environment as possible in which to clean your equipment. While cleaning my camera equipment, I used the Dust Snapper as a base and found that the dust stuck to the pad as it was brushed off. Cleaning it is as simple as running it under water and blasting it with compressed air. This is a simple product that works as described and comes very recommended for cleaning purposes. **Jon Devo**



**Amateur Photographer**  
Testbench  
Recommended  
★★★★★

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## At a glance

- 16.3-million-pixel, micro four thirds Live MOS sensor
- Micro four thirds mount
- ISO 200-25,600
- 10fps continuous shooting
- 2.36-million-dot EVF (0.74x magnification)
- 3in, 1.04-million-dot tiltable LCD (3:2 aspect ratio)
- 130.4 x 93.5 x 63.1mm
- 497g (with battery and card)



# Ocean racing

Taking to the water is a challenging environment for a camera, as **Michael Topham** discovered when he put the **Olympus OM-D E-M1** through one of its toughest tests

As I reach for my iPhone to silence my 5.30am alarm and stumble over my bag to take my camera battery off-charge, it dawns on me that today's *In the field* is going to be a special experience. Pulling back the curtains in my hotel room, I breathe a sigh of relief for a clear start to the day that's blessed with a rich blue sky. With such a long and demanding day ahead, it's not long before I'm tucking into a bowl of porridge and knocking back a coffee to give my energy levels the boost they'll need, and then making my way to join the queue for the ferry bound for the Isle of Wight.

What's the reason behind this extremely early start? It just so happens to be Cowes Week – one of the world's longest-running regattas, which attracts the finest sailors from around the globe to race on the tricky waters of the Solent. Today I'm privileged to be joining eight yachtsmen that constitute the Dongfeng Race Team as they take on the Artemis Challenge – a 50-nautical-mile race around the island.

Before setting off for the south coast, I had to think long and hard about the best camera to take and

what conditions it might come up against. Most importantly, it had to be weather-sealed to survive a soaking from crashing waves or spray out at sea. Not that I can see that this would be an issue today, with the relatively calm sea conditions my catamaran ferry is thundering across. Secondly, and just as importantly, the camera has to be a fast and reliable performer to capture any spur-of-the-moment opportunities, while it must also feature a viewfinder and preferably have a tilting screen to assist in the taking of low and high-angle shots.

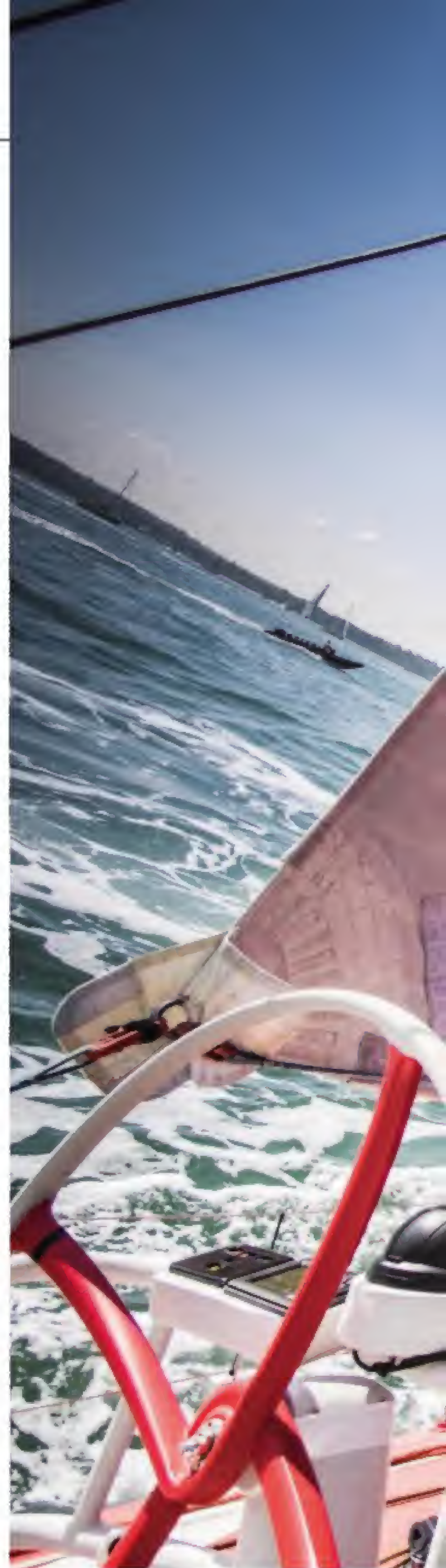
While there are many enthusiast and professional DSLRs that tick these boxes, the thought of carting around heavy lenses and constantly climbing up and down into the yachts' living quarters to swap them over swayed my decision towards a smaller system camera, and I settled for the Olympus OM-D E-M1 – a camera well geared for shooting action with its 10fps continuous shooting speed and 1/8000sec maximum shutter speed.

**Thrown in at the deep end**  
As I climb aboard the Volvo Ocean 65 racing yacht, I'm introduced to

Yann Riou – the team's official reporter. As I explain my reasoning for bringing the E-M1 and the fact it has a strong magnesium body and as many as 60 gasket rings to make it as water-resistant as any DSLR, he grabs his camera – a Canon EOS 70D – to capture a shot of the crew assembling the mainsail ready for our imminent departure.

'Things happen quickly here,' he says, at which point I pull the E-M1 from my bag and opt to attach the 45mm f/1.8 M.Zuiko – a lens I'm a huge fan of for its compact size, pin-sharp results and the beautiful shallow depth of field it creates when used wide open. There's barely any time for me to get fully accustomed to the E-M1 again. It feels like I've been thrown in at the deep end.

As I lift the camera to my eye and begin taking my first portraits of the crew operating the winches, I'm given a gentle reminder of why I opted to bring the E-M1. The large electronic viewfinder (0.74x magnification in 35mm-equivalent terms) displays a crystal-clear image from corner to corner and refreshes at a blazing 120fps, helping to ensure there's barely any lag of fast-moving



The electronic level function was invaluable for capturing perfectly level horizons at sea





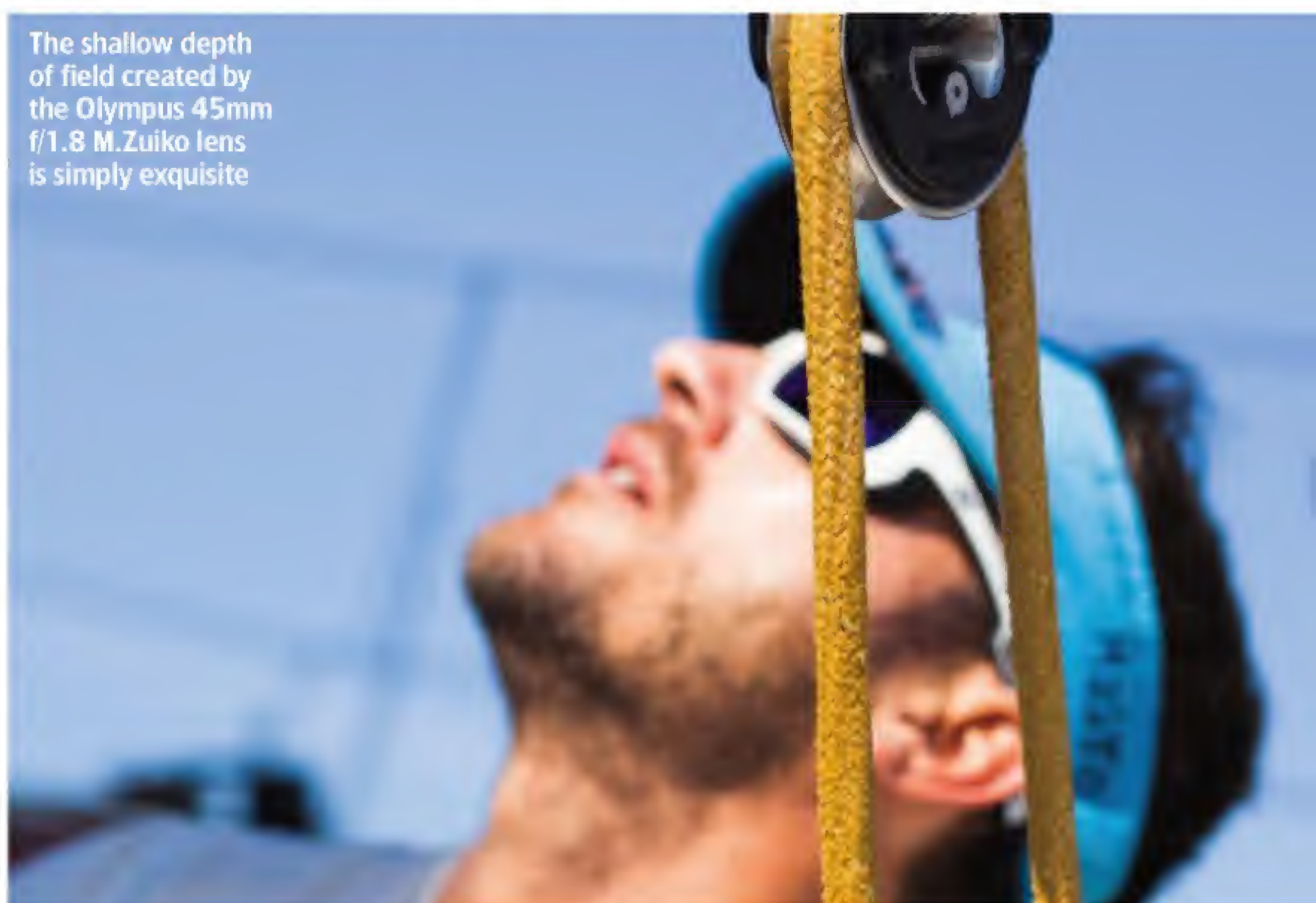


Attaching Panasonic's 7-14mm f/4 Lumix G Vario lens was ideal for squeezing more into the frame

ALL PICTURES © MICHAEL TOPHAM



The shallow depth of field created by the Olympus 45mm f/1.8 M.Zuiko lens is simply exquisite





## Battery life

I'M ALWAYS slightly paranoid about battery time with CSCs. Since CSC cells are physically smaller than those found in DSLRs, they're notorious for running out of juice after around 300 shots. Two workaround solutions can be to carry a few spares or purchase a battery grip, with the latter having the advantage of improving stability and handling of the camera in the portrait format.

Unfortunately, with my confirmation to sail with the race team coming through so late, I regrettably didn't get a chance to source a HLD-7 battery grip (£179) or spare BLN-1 battery (£55), leaving me with little choice but to be economical with battery power and hope a single cell would see me through, which it did – just!

An inspection of my images

afterwards revealed I'd shot 370 images by opting to use the EVF instead of the screen, and by only wirelessly streaming images to my smartphone once, using the Wi-Fi functionality. Switching the camera off during the times when it wasn't being used also helped to preserve battery life, and the E-M1's incredibly quick start-up time meant there was barely any hesitation or delay between flicking the on/off switch and being able to fire the shutter.



The outlook on the approach to the start line for the 2014 Artemis Challenge Race



The E-M1 produces vibrant and punchy images, resulting in fast edits being made in Lightroom



subjects through the frame. The built-in eye sensor is sensitive too, though as I discovered by the end of the day, it's a fraction faster at switching the feed between the screen and the EVF than vice versa.

Although I'm shooting in raw and have the option to tweak the exposure later in post-production, some of my early backlit shots and their histograms reveal the electro selective pattern (ESP) metering mode is overexposing in the bright, high-contrast conditions I'm faced with. Just as you'd expect from a pro-level DSLR, the E-M1 has an exposure compensation range of  $\pm 5\text{EV}$ , but to resolve the issue I hold the metering button on the top-plate while using the front scroll dial to switch to centreweighted average metering mode. This instantly fixes my early exposure concerns, and with the five-dimensional image stabiliser deployed, I continue to rattle out a burst at 6.5fps, albeit 3.5fps slower than if the stabiliser is switched off.

### A truly pocketable system

As we draw closer to the start line, I'm passed a jacket. I'm grateful for

its deep pockets, which are large enough to accommodate all the micro four thirds lenses I'm planning to use. Then, right on time, the countdown begins and we're off – the race is officially underway. As the crew set about their arduous tasks, I swap the 45mm prime for the wider Panasonic 7-14mm f/4 Lumix G Vario lens to squeeze as much of the yacht as possible into the frame. I notice the focal length of the lens is displayed as it's adjusted in the top-right corner of the viewfinder, to save glancing at the barrel of the lens – just one of the advantages of an EVF as opposed to the optical type.

A quick glance around the viewfinder display brings my attention to the natural picture mode icon, which reminds me I'm yet to experiment with the E-M1's art filters. Hitting the large OK button at the rear reveals the E-M1 has similar spongy buttons to its predecessor – the Olympus OM-D E-M5. That said, they're better placed and are larger too, making them much easier to find from behind the camera. The uncomfortable positioning of the playback button on the E-M5





grated on many photographers, but its placement on the E-M1, beside the main menu, is much better. As the quick menu loads on the 3in, 1.04-million-dot screen, I use the touchscreen to select picture mode.

#### Wi-Fi transfer for sharing

It's at this point I expected the camera to list the 12 filter effects to choose from, but no. Regrettably, the touchscreen isn't as advanced as those of other CSCs, and instead of being fully integrated with the menu and its options, its uses are far more restrictive. Forced to use the front scroll dial to select the dramatic tone black & white filter, and after rattling off a continuous burst of the crew as they prepare for another attack of the sail to keep us in contention with the leaders, I refer to the screen to double-check I'm shooting in raw and JPEG.

By recording raw and JPEG files simultaneously, it guarantees unprocessed colour images are being recorded, as well as the processed black & white JPEGs. The high-contrast mono shots with deep blacks and bright highlights look superb on the rear LCD, and I can't resist using the

camera's Wi-Fi functionality to immediately share some of my images with the world. In hindsight, it might have been an idea to download the Olympus Image Share app before we set sail, but thankfully I'm able to pick up a 3G signal on my iPhone.

App downloaded, camera and phone paired, I select multiple images I want to share and these transfer rapidly across to my camera roll in seconds. An image status update on Facebook and a couple of tweets later, and I'm back shooting again, albeit a little concerned that in the relatively short time of using Wi-Fi, it has drained the battery power from three bars down to two. Switching off Wi-Fi to help preserve battery life, I ask Charles (the team's skipper) how many hours of sailing remain before we get anywhere close to the finish line. 'About four,' he replies.

Glancing at the screen reveals I've taken 89 shots so far. Safe in the knowledge that the BLN-1 battery has a life of 350 shots, I've got some way to go before I deplete the battery altogether.

Two hours into the race, and just as we start to

## Focal points

The Olympus OM-D E-M1 benefits from a snappy AF system with a total of 81 selectable points

### Olympus dual fast AF system

The E-M1 benefits from a dual AF system, though phase-detection AF is only ever employed when users connect four thirds lenses to the camera via the MMF-3 adapter. Couple standard micro four thirds lenses with the camera (such as those used in this test), and the E-M1 relies on standard contrast-detection AF. Selection between the 81 AF points is incredibly quick – you can tap the touchscreen, use the rear four-way controls, or enter AF area via the quick menu and use the front command dial to move the AF point horizontally, or the rear command dial to move it vertically.

### Art modes

The camera's art modes can be chosen by either switching the mode dial to its appropriate setting or scrolling through the picture modes with the front command dial. There are 12 modes in total, with the most effective being dramatic tone, diorama and pinhole. Hitting the right button on the rear four-way controller allows users to apply borders, or experiment with colour variations within each art mode.

### Function buttons

The customisation of buttons is superb. Though there are only two dedicated function buttons on the body itself, positioned on the rear corner and the top-plate, most buttons can be reassigned to different tasks. For example, if you don't shoot much HD video, the movie-record button can be used to activate focus peaking, HDR or a range of other options instead.



### Electronic viewfinder

The E-M1 improves on the EVF found in the E-M5, with the resolution jumping from 1.44 million dots to a significantly higher 2.36 million dots, which is identical to that of the VF-4 EVF as used with Olympus's Pen

series of CSCs. Not only that, but it also carries over the impressive 1.48x magnification (0.74x in 35mm-equivalent terms), which is only slightly bettered by the 0.77x magnification on the Fujifilm X-T1.





➤ navigate the famous Needles rocks at the western tip of the island, the crew scramble the mast to make adjustments to the sails. Flipping the screen out by 90°, I point the camera vertically and compose the image via live view, which allows me to capture the split-second shot I'm after.

It's also at this moment I appreciate the speed of the E-M1's contrast-detection AF system. Though the bright conditions aren't exactly a demanding test of its low-light capabilities, it locks on and confirms focus with a beep in a fraction of a second. It feels equally as fast as any enthusiast or semi-professional DSLR I've used.

Tapping the screen to take full advantage of the touch AF functionality, I also vary the size of the AF point using the scale at the side of the touchscreen before opting to fire the shutter with touch-shutter enabled. These settings, combined with the pop art filter, create a vibrant image and reiterates how sensitive and responsive the screen is to being fired by touch – ideal for fleeting moments that might require an instantaneous shutter release.

As we race side-by-side with the Artemis racing team, another photo opportunity presents itself as a crew member leans out across a boom to tweak the ropes. Arm at full stretch and with the camera strap wrapped around my wrist to prevent it falling into the turquoise waters below, I point and fire in the hope I get the composition about right. A quick review on-screen reveals my images are on a skew, but I've bagged the shot I'm after –

**‘There were times during this test when I cursed the menu for its lack of intuitiveness’**



Taken using the E-M1's dramatic tone black & white filter

A screen that swivels as well as tilts would have made composition of this, and other awkward shots, much easier



something I'm happy to admit was more luck than judgement.

This gets me thinking about how the E-M1's screen could be improved. A vari-angle screen that has the ability to be angled in on itself, just like the type fitted to the Canon EOS 70D, would have certainly helped in this awkward shooting situation, also allowing me to view the electronic level and check the focus point was covering the subject, rather than guessing.

A few hours later and I'm still

finding out pros and cons as we draw closer to the finish line. The battery level has gone down by another bar, but the body remains just as comfortable to hold in the hand as it did for the first shot, which is testament to its large and fairly deep, curvaceous handgrip. The body isn't without battle scars, though, and on closer inspection a little paint has chipped off the scroll dials and beneath the corner function button. Added to this, the small rubber cover to protect the electronic contacts for the attachment of the battery grip has fallen off and been lost.

As our voyage around the island is completed and the team picks up a respectable second place in the monohull class, I review my images using the slideshow feature. Barely halfway through, the battery indicator flashes and moments later it runs out completely. A single battery got me through the five-hour sail, but only just!

## Final thoughts

Though I'd like to say the E-M1 is 100% perfect, there are areas that could be improved to make operation a smoother and more pleasing experience. On the whole, it's enjoyable to use, but there were times during this test when I cursed the menu system for its lack of intuitiveness. The way the quick

menu isn't fully integrated with the touchscreen puts it behind some rivals, and what seems like an endless list of options in the custom menu could benefit from being better arranged. For instance, it took several minutes to work out that the level gauge has to be switched on within the info settings.

Menu and touchscreen functionality aside, it's an impressive performer and handles very well. There's no question it has a DSLR feel and character about it. That said, with £1,100 in my back pocket, would it be the camera body I'd buy if I were looking for a smaller and lighter alternative to my DSLR? There's no question of it not entering my top three – that's a given – and the superb range of micro four thirds lenses would sway me in favour of the E-M1 over the limited number of optics in the Sony Alpha 7 series.

However, choosing between the Olympus OM-D E-M1 and its closest rival, the excellent Fujifilm X-T1, is about as hard as camera decisions get. If I were to decide by flipping a coin, then my instinct would be to call heads for the X-T1, but then again, if it landed on tails, I wouldn't be disgruntled with the E-M1. It has its quirks, yet it continues to be one of the best micro four thirds cameras to date.





# Complete our reader survey and you could **WIN** a Canon PowerShot SX520 HS

Dear AP reader,

Many thanks for subscribing to or buying this issue of *Amateur Photographer*. I hope you enjoy reading the magazine.

While we constantly look for ways to evolve our title, and bring you up-to-date news, reviews, information, tests and valuable second-hand equipment advertisements, we realise that we need to ask you some questions to help us continue to make AP the best photographic magazine.

All you have to do is fill in this form, cut it out and send it to us by 14 October 2014 – no stamp required. You can also visit [www.amateurphotographer.co.uk/survey](http://www.amateurphotographer.co.uk/survey)

to complete the online version.

All fully completed entries will be entered into a draw to win a Canon PowerShot SX520 HS. Built to help you tackle any situation, the SX520's 42x optical zoom lens is versatile enough to capture all subjects, from unmissable holidays to days out. With a 24mm wideangle lens, it offers the flexibility to capture sweeping vistas, while an impressive 1,008mm maximum focal length lets you zoom in on detail in the distance.

We look forward to hearing your thoughts and would like to thank you in advance for your contribution to AP's future.

**Nigel Atherton**, Editor



## About Amateur Photographer

### 1 How often do you buy Amateur Photographer?

	Buy	Read someone else's copy
Every issue (subscriber)	1	1
Every issue (non-subscriber)	2	2
Almost always (at least 3 issues out of 4)	3	3
Quite often (at least 1 out of 4)	4	4
Only occasionally (less than 1 out of 4)	5	5

### 2 How often, if at all, do you buy the following photography magazines?

(Please tick all that apply)	I subscribe	Every issue	Almost always	Quite often	Only occasionally	Never buy
Advanced Photographer	1	2	3	4	5	6
Black & White Photography	1	2	3	4	5	6
BJP	1	2	3	4	5	6
Digital Camera	1	2	3	4	5	6
Digital Photo	1	2	3	4	5	6
Digital Photographer	1	2	3	4	5	6
Digital SLR Photography	1	2	3	4	5	6
N-Photo	1	2	3	4	5	6
Outdoor Photography	1	2	3	4	5	6
Photo Professional	1	2	3	4	5	6
Photography Monthly	1	2	3	4	5	6
PhotoPlus (Canon)	1	2	3	4	5	6
Practical Photography	1	2	3	4	5	6
Professional Photographer	1	2	3	4	5	6
Other	1	2	3	4	5	6

### 3 How long have you been reading Amateur Photographer?

First issue I've read	1	1-2 years	3	6-9 years	5	20-34 years	7
Less than a year	2	3-5 years	4	10-19 years	6	35+ years	8

### 4 To what extent do you agree or disagree with each of the following statements about Amateur Photographer?

	Agree strongly	Agree	Disagree	Disagree strongly
Amateur Photographer offers the best and most accurate camera tests	1	2	3	4
I would not buy a camera without referring to Amateur Photographer	1	2	3	4
I have followed advice given in Amateur Photographer	1	2	3	4
Amateur Photographer gives me ideas about what to do or buy	1	2	3	4
Amateur Photographer helps me to be a better photographer	1	2	3	4
Amateur Photographer provides me with up-to-date information about equipment	1	2	3	4
The advertising in AP has increased my awareness about a product or service	1	2	3	4
I use AP to check the prices of photographic equipment in the retailer ads	1	2	3	4
AP provides the best expert techniques	1	2	3	4

### 5 On average, how long do you spend reading Amateur Photographer?

1 hour or less	1	1-1.5 hrs	2	1.5-2 hrs	3	2-3 hrs	4	3+ hrs	5
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### 6 How many people, including yourself, read your copy of Amateur Photographer?

Please specify

### 7 Please rate the magazine on the following aspects

	Very good	Good	Fair	Poor
Authority	1	2	3	4
Design	1	2	3	4
Photography	1	2	3	4
Quality of writing	1	2	3	4
Technique guidance	1	2	3	4
Tests & technical information	1	2	3	4
Value for money	1	2	3	4

### 8 What would you like to see more of, less of, or feel is just right in Amateur Photographer?

	Would like more	About right	Would like less
<b>News</b>			
Opinion columns	1	2	3
Inspirational features/interviews	1	2	3
Classic photography features	1	2	3
Classic equipment features	1	2	3
Second-hand equipment features	1	2	3
Readers' photographs/stories	1	2	3
Help and critique	1	2	3
Advertising	1	2	3

### Technique

Advanced camera skills	1	2	3
Photography techniques	1	2	3
Editing techniques	1	2	3
Digital printing and output	1	2	3

### Tests

Short camera tests	1	2	3
Long camera tests	1	2	3
Lens tests	1	2	3
Accessory tests	1	2	3
Group tests	1	2	3
Professional equipment tests	1	2	3

### 9 Which areas of photography are you interested in?

(Please tick all that apply)

Architecture	1	Landscapes	1
Black & White	2	Macro	2
Documentary	3	Nude/figure	3
Fashion	4	Portrait	4
Film-making	5	Sports/action	5
Food	6	Still life	6
Gardening	7	Travel	7
History	8	Wildlife	8



**10 How interested would you be in buying each of the following from Amateur Photographer?**

	Very interested	Quite interested	Not very interested	Not at all interested
Books	<input type="radio"/> 1	<input type="radio"/> 2	<input type="radio"/> 3	<input type="radio"/> 4
Magazine subscription	<input type="radio"/> 1	<input type="radio"/> 2	<input type="radio"/> 3	<input type="radio"/> 4
Photography courses	<input type="radio"/> 1	<input type="radio"/> 2	<input type="radio"/> 3	<input type="radio"/> 4
Photography holidays	<input type="radio"/> 1	<input type="radio"/> 2	<input type="radio"/> 3	<input type="radio"/> 4
Tickets to seminars/events	<input type="radio"/> 1	<input type="radio"/> 2	<input type="radio"/> 3	<input type="radio"/> 4
Video tutorials	<input type="radio"/> 1	<input type="radio"/> 2	<input type="radio"/> 3	<input type="radio"/> 4
Print magazine subscription	<input type="radio"/> 1	<input type="radio"/> 2	<input type="radio"/> 3	<input type="radio"/> 4
Digital magazine subscription	<input type="radio"/> 1	<input type="radio"/> 2	<input type="radio"/> 3	<input type="radio"/> 4
Insurance	<input type="radio"/> 1	<input type="radio"/> 2	<input type="radio"/> 3	<input type="radio"/> 4

**11 Which of the following free items would you be most interested in receiving on the cover of Amateur Photographer? Please choose two**

Buyers' guide supplement	<input type="radio"/> 1	
Equipment supplement	<input type="radio"/> 2	
Free gift (reflector, poster, etc)	<input type="radio"/> 3	
Manufacturer/retailer brochure	<input type="radio"/> 4	
Photography/tutorial DVD	<input type="radio"/> 5	
Photography technique supplement	<input type="radio"/> 6	
Software DVD	<input type="radio"/> 7	
Technique supplement	<input type="radio"/> 8	
Ideal free gift (please specify)		<input type="radio"/> 9

## Equipment

**12 Which outlets would you consider buying photographic equipment from?**

[Please tick all that apply]			
Amazon	<input type="radio"/> 1	Jessops	<input type="radio"/> 1
Camera World	<input type="radio"/> 2	LCE	<input type="radio"/> 2
Clifton Cameras	<input type="radio"/> 3	Park Cameras	<input type="radio"/> 3
CVP	<input type="radio"/> 4	Premier Ink	<input type="radio"/> 4
Digital Depot	<input type="radio"/> 5	Reader ads in AP	<input type="radio"/> 5
eBay	<input type="radio"/> 6	SRS Microsystems	<input type="radio"/> 6
Ffordes Photographic	<input type="radio"/> 7	WEX	<input type="radio"/> 7
Gray's of Westminster	<input type="radio"/> 8		
Electrical retail chain (eg Currys/PC World)		<input type="radio"/> 8	
Other retail chain (eg Argos, John Lewis)		<input type="radio"/> 9	
Other (please specify)			<input type="radio"/> 0
Independent retailer (please specify)			<input type="radio"/> x

**13 When buying camera equipment, how important are each of the following?**

	Very important	Quite important	Not very important	Not at all important
AP recommendation	<input type="radio"/> 1	<input type="radio"/> 2	<input type="radio"/> 3	<input type="radio"/> 4
Brand	<input type="radio"/> 1	<input type="radio"/> 2	<input type="radio"/> 3	<input type="radio"/> 4
Expert review	<input type="radio"/> 1	<input type="radio"/> 2	<input type="radio"/> 3	<input type="radio"/> 4
Features	<input type="radio"/> 1	<input type="radio"/> 2	<input type="radio"/> 3	<input type="radio"/> 4
Price	<input type="radio"/> 1	<input type="radio"/> 2	<input type="radio"/> 3	<input type="radio"/> 4
User review	<input type="radio"/> 1	<input type="radio"/> 2	<input type="radio"/> 3	<input type="radio"/> 4
Visual appeal	<input type="radio"/> 1	<input type="radio"/> 2	<input type="radio"/> 3	<input type="radio"/> 4
Other (please specify)	<input type="radio"/> 1	<input type="radio"/> 2	<input type="radio"/> 3	<input type="radio"/> 4

**14 Have you ever bought any products after seeing the adverts in Amateur Photographer?**

Yes, manufacturers' adverts	<input type="radio"/> 1
Yes, retailers' adverts	<input type="radio"/> 2
Yes, catalogue	<input type="radio"/> 3
Yes, online advert	<input type="radio"/> 4
None	<input type="radio"/> 5

**15 If yes, what did you buy? (Please tick all that apply)**

Accessories	<input type="radio"/> 1
Compact camera	<input type="radio"/> 2
Compact system camera	<input type="radio"/> 3
Digital imaging software	<input type="radio"/> 4
Digital SLR	<input type="radio"/> 5
Inkjet printer	<input type="radio"/> 6
Lens	<input type="radio"/> 7
Other	<input type="radio"/> 8

**16 Which of the following pieces of equipment do you own and which are you intending to buy?**

	Own	Intend to buy
Bridge camera	<input type="radio"/> 1	<input type="radio"/> 1
Camera bag	<input type="radio"/> 2	<input type="radio"/> 2
Camera for video	<input type="radio"/> 3	<input type="radio"/> 3
Collectable kit	<input type="radio"/> 4	<input type="radio"/> 4
Compact system camera	<input type="radio"/> 5	<input type="radio"/> 5
Compact camera	<input type="radio"/> 6	<input type="radio"/> 6
Digital imaging software	<input type="radio"/> 7	<input type="radio"/> 7
Flashgun	<input type="radio"/> 8	<input type="radio"/> 8
Hard drive storage device	<input type="radio"/> 9	<input type="radio"/> 9
Lens	<input type="radio"/> 0	<input type="radio"/> 0
Medium-format camera	<input type="radio"/> x	<input type="radio"/> x
PC/laptop	<input type="radio"/> v	<input type="radio"/> v
Photo-quality printer	<input type="radio"/> 1	<input type="radio"/> 1
Scanner (film/flatbed)	<input type="radio"/> 2	<input type="radio"/> 2
Second-hand cameras	<input type="radio"/> 3	<input type="radio"/> 3
Second-hand lenses	<input type="radio"/> 4	<input type="radio"/> 4
SLR (digital)	<input type="radio"/> 5	<input type="radio"/> 5
SLR (film)	<input type="radio"/> 6	<input type="radio"/> 6
Studio kit	<input type="radio"/> 7	<input type="radio"/> 7
Tablet	<input type="radio"/> 8	<input type="radio"/> 8
Tripod/monopod	<input type="radio"/> 9	<input type="radio"/> 9

**17 How many lenses do you own? (Please specify)**

**18 Do you own, or intend to buy, any of the following brands of camera?**

	Own	Intend to buy in the next 12 months
Canon	<input type="radio"/> 1	<input type="radio"/> 1
Fujifilm	<input type="radio"/> 2	<input type="radio"/> 2
Leica	<input type="radio"/> 3	<input type="radio"/> 3
Nikon	<input type="radio"/> 4	<input type="radio"/> 4
Olympus	<input type="radio"/> 5	<input type="radio"/> 5
Panasonic	<input type="radio"/> 6	<input type="radio"/> 6
Pentax/Ricoh	<input type="radio"/> 7	<input type="radio"/> 7
Samsung	<input type="radio"/> 8	<input type="radio"/> 8
Sigma	<input type="radio"/> 9	<input type="radio"/> 9
Sony	<input type="radio"/> 0	<input type="radio"/> 0
Other (please specify)	<input type="radio"/> x	<input type="radio"/> x

**19 If you intend to buy a new camera, how much will you spend?**

Less than £100	<input type="radio"/> 1	£750-£999	<input type="radio"/> 7
£100-£199	<input type="radio"/> 2	£1,000-£1,499	<input type="radio"/> 8
£200-£299	<input type="radio"/> 3	£1,500-£1,999	<input type="radio"/> 9
£300-£399	<input type="radio"/> 4	£2,000-£2,499	<input type="radio"/> 0
£400-£499	<input type="radio"/> 5	£2,500+	<input type="radio"/> x
£500-£749	<input type="radio"/> 6		

**20 Overall, what is the value of your photographic kit?**

Less than £500	<input type="radio"/> 1	£3,000-£3,999	<input type="radio"/> 7
£500-£749	<input type="radio"/> 2	£4,000-£4,999	<input type="radio"/> 8
£750-£999	<input type="radio"/> 3	£5,000-£7,499	<input type="radio"/> 9
£1,000-£1,499	<input type="radio"/> 4	£7,500-£9,999	<input type="radio"/> 0
£1,500-£1,999	<input type="radio"/> 5	£10,000+	<input type="radio"/> x
£2,000-£2,999	<input type="radio"/> 6		

**21 Which of the following image-editing packages do you use most often?**

Adobe Photoshop	<input type="radio"/> 1
Adobe Photoshop Elements	<input type="radio"/> 2
Adobe Photoshop Lightroom	<input type="radio"/> 3
Adobe Photoshop Creative Cloud	<input type="radio"/> 4
Corel PaintShop Pro	<input type="radio"/> 5
Other (please specify)	<input type="radio"/> 6
None	<input type="radio"/> 7



## 22 Which of the following websites do you visit?

(Please tick all that apply)	Regularly	Occasionally	Never
amateurphotographer.co.uk	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
cameralabs.com	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
digitalcameraworld.com	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
digitalslrphoto.com	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
dpreview.com	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
ephotozine.com	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
imaging-resource.com	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
kenrockwell.com	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
petapixel.com	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
photoanswers.co.uk	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
photorumours.com	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
talkphotography.co.uk	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
whatdigitalcamera.com	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
Other (please specify)	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3

## 23 Considering the photography websites that you visit, which of the following areas are most important to you? (Please tick all that apply)

Blogs by columnists/editorial team	<input type="checkbox"/> 1
Buying advice	<input type="checkbox"/> 2
Camera skills	<input type="checkbox"/> 3
Equipment tests and reviews	<input type="checkbox"/> 4
E-newsletter	<input type="checkbox"/> 5
Forums	<input type="checkbox"/> 6
General photography features	<input type="checkbox"/> 7
Image gallery	<input type="checkbox"/> 8
Interviews with photographers	<input type="checkbox"/> 9
News	<input type="checkbox"/> 0
Photography competitions	<input type="checkbox"/> 1
Questions and answers/help	<input type="checkbox"/> 2
Product review videos	<input type="checkbox"/> 3
User reviews	<input type="checkbox"/> 4
Video tutorials	<input type="checkbox"/> 5

## 24 Which of the following social media sites do you use?

Facebook	<input type="checkbox"/> 1
Twitter	<input type="checkbox"/> 2
Pinterest	<input type="checkbox"/> 3
Instagram	<input type="checkbox"/> 4
Flickr	<input type="checkbox"/> 5
YouTube	<input type="checkbox"/> 6
Vimeo	<input type="checkbox"/> 7
Google Plus	<input type="checkbox"/> 8
Tumblr	<input type="checkbox"/> 9
Other (please specify)	<input type="checkbox"/> 0

## 25 To what extent do you agree or disagree with each of the following statements?

	Agree strongly	Agree	Disagree	Disagree strongly
I prefer user views to expert views	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4
I don't like to buy online as I prefer to see the equipment in person	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4
Magazine camera reviews are of a higher calibre than website camera reviews	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4
I use price comparison sites to find the best deals	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4
Website forums help me to interact with other photography enthusiasts	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4
I prefer to buy equipment online as it is cheaper and easier	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4
When buying a camera I prefer to discuss face-to-face with a retailer	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4

## About you

### 26 How long have you been interested in photography?

1 year or less	<input type="checkbox"/> 1
2-3 years	<input type="checkbox"/> 2
4-5 years	<input type="checkbox"/> 3
6-10 years	<input type="checkbox"/> 4
11-20 years	<input type="checkbox"/> 5
21-29 years	<input type="checkbox"/> 6
30-39 years	<input type="checkbox"/> 7
40+ years	<input type="checkbox"/> 8

### 27 How would you describe your interest in photography?

Professional	<input type="checkbox"/> 1
Semi-professional	<input type="checkbox"/> 2
Enthusiast	<input type="checkbox"/> 3
Beginner	<input type="checkbox"/> 4
Occasional/holidays	<input type="checkbox"/> 5



Complete our reader survey and you could **WIN** a  
**Canon PowerShot SX520 HS**

## 28 What other hobbies do you enjoy? Tick all that apply

Aeroplanes	<input type="checkbox"/> 1	Movies/film	<input type="checkbox"/> 1
Boating	<input type="checkbox"/> 2	Music	<input type="checkbox"/> 2
Cooking	<input type="checkbox"/> 3	Rambling	<input type="checkbox"/> 3
Equestrian	<input type="checkbox"/> 4	Rugby	<input type="checkbox"/> 4
Film-making	<input type="checkbox"/> 5	Shooting	<input type="checkbox"/> 5
Fishing	<input type="checkbox"/> 6	Trains	<input type="checkbox"/> 6
Football	<input type="checkbox"/> 7	Travel	<input type="checkbox"/> 7
Gardening	<input type="checkbox"/> 8	Wildlife	<input type="checkbox"/> 8
Golf	<input type="checkbox"/> 9	Other (please specify)	<input type="checkbox"/> 9
Marine	<input type="checkbox"/> 0		

## 29 Do you belong to any photographic societies or clubs?

Yes ☐ 1 No ☐ 2

## 30 Do you intend to take a photography-related holiday in the next 12 months?

Yes ☐ 1 No ☐ 2

## 31 Are you interested in enrolling on a photography-related course in the next 12 months?

Yes ☐ 1 No ☐ 2

## 32 Are you?

Male ☐ 1 Female ☐ 2

## 33 How old are you?

17 or under	<input type="checkbox"/> 1	25-34	<input type="checkbox"/> 3	45-54	<input type="checkbox"/> 5	65+	<input type="checkbox"/> 7
18-24	<input type="checkbox"/> 2	35-44	<input type="checkbox"/> 4	55-64	<input type="checkbox"/> 6		

## 34 What is the occupation of the main wage earner in your household? (If retired, please also tick former occupation)

Company owner	<input type="checkbox"/> 1
Professional (eg lawyer, accountant, engineer, doctor)	<input type="checkbox"/> 2
Senior manager (eg company/finance/IT director)	<input type="checkbox"/> 3
Middle manager (eg IT, sales, marketing, publican, office)	<input type="checkbox"/> 4
Corporate/office/clerical (eg salesperson, office worker)	<input type="checkbox"/> 5
Public service (eg police, teacher, nurse)	<input type="checkbox"/> 6
Artistic and creative profession (eg journalist, musician)	<input type="checkbox"/> 7
Tradesperson (eg plumber, electrician)	<input type="checkbox"/> 8
Service occupation (eg waiter, shop assistant, caretaker)	<input type="checkbox"/> 9
Other (eg building/farm worker, cleaner, porter)	<input type="checkbox"/> 0
Student	<input type="checkbox"/> x
Retired	<input type="checkbox"/> v

## 35 What is your annual gross household income?

Less than £20,999	<input type="checkbox"/> 1	£40,000-£49,999	<input type="checkbox"/> 4	£60,000-£99,999	<input type="checkbox"/> 6
£21,000-£29,999	<input type="checkbox"/> 2	£50,000-£59,999	<input type="checkbox"/> 5	£100,000+	<input type="checkbox"/> 7
£30,000-£39,999	<input type="checkbox"/> 3				

## 36 I'd be happy to take part in the following research from Amateur Photographer:

(Please tick all that apply)

Email panel	<input type="checkbox"/> 1	Telephone research	<input type="checkbox"/> 3
Focus group	<input type="checkbox"/> 2	General surveys	<input type="checkbox"/> 4



Thank you for taking the time to complete this questionnaire. If you wish to be included in our free prize draw, please remember to fill in your details below and return your questionnaire by 14 October 2014 following the instructions.

Title.....Forename.....Surname.....

Address.....

.....Postcode.....Country.....

Tel no (including dialling code).....Date of birth.....

When you enter this competition, your email address will be added to the *Amateur Photographer* weekly newsletter and Time Inc. (UK) Ltd may contact you about relevant products or services and research via email. However, you will be given the opportunity to unsubscribe from the email newsletter via the unsubscribe message in the emails.

Email.....

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For full competition terms and conditions, please see [www.amateurphotographer.co.uk/termsandconditions](http://www.amateurphotographer.co.uk/termsandconditions)

**Amateur Photographer Survey**  
**FREEPOST ANG20499**  
**P O Box 33**  
**Woodbridge**  
**IP12 4BR**

**PLEASE FOLD AND RETURN AS FOLLOWS**

Fold back along line 1 to 1 and line 2 to 2. Tuck one flap into the other, with the Freepost address on the outside. Postage is paid. No stamp required.

**THANK YOU FOR HELPING**



# Panasonic



Image taken by Mark D Baynham  
Digital Depot Customer  
The Shard , London 2013

Panasonic 25mm F1.4

1/500

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Despite the challenging metering scenario of a white subject in a dark setting, the camera exposed well for the entire scene

# Sony Alpha 5100

With 24.3-million-pixels, 179-point hybrid autofocus and advanced video, is the **Sony Alpha 5100** the most high-tech, entry-level APS-C camera yet? **Jon Devo** finds out

**S**ony's latest compact camera model, the Sony Alpha 5100 features some of the Japanese firm's latest technology, including the 24.3-million-pixel Exmor APS HD CMOS sensor, with a sensitivity range of ISO 100-25,600 and the Bionz X processor seen in the more advanced Sony Alpha 6000. That camera's 179-point hybrid AF system has also made it inside the Alpha 5100's compact frame, delivering super-fast autofocus – claimed to be as quick as 0.06secs – making it one of the fastest cameras currently on the market.

Rather than updating the Sony Alpha 5000, which was released earlier this year, the Alpha 5100 instead replaces the Sony NEX-5T, the final NEX-branded camera in the compact range, which will now be discontinued. This move finally consolidates all Sony's E-mount

compact system cameras and Alpha-mount SLTs under the Sony Alpha branding.

## Features

Looking at the spec sheet for the Alpha 5100, it's hard to see any weaknesses. It ticks most of the boxes that anyone in the market for a compact system camera could want, and in use, these features shine. The 179-point AF with touchscreen focus functionality covers over 90% of the frame and can deliver incredibly quick focusing responses. This is because each of the camera's AF points features on-chip phase detection, further enhanced by the inclusion of 25 precision contrast AF points positioned around the centre of the camera's 24.3-million-pixel sensor.

When shooting in low light, such opportunities can be better exploited with this camera's

sensitivity range of ISO 100–25,600, and Bionz X-enabled, area-specific noise reduction. However, a small pop-up flash with a guide number of 4m @ ISO 100 is also provided for shooting nearby subjects in extremely low light.

## Video

Capable of recording full HD, 1920 x 1080-pixel movies in either cinematic 24 frames per second, or 50p/50i, the video recording capabilities of the Alpha 5100 surpass those of many DSLRs twice its size, and even its pricier relation, the Alpha 6000. This is because Sony has made it possible to record broadcast-quality XAVC S 25p footage at a high bit-rate of 50Mb/s, or Blu-ray quality AVCHD, while simultaneously recording in the less hefty MP4 codec for uploading straight to web or creating rush edits.



## Data file

### Sony Alpha 5100

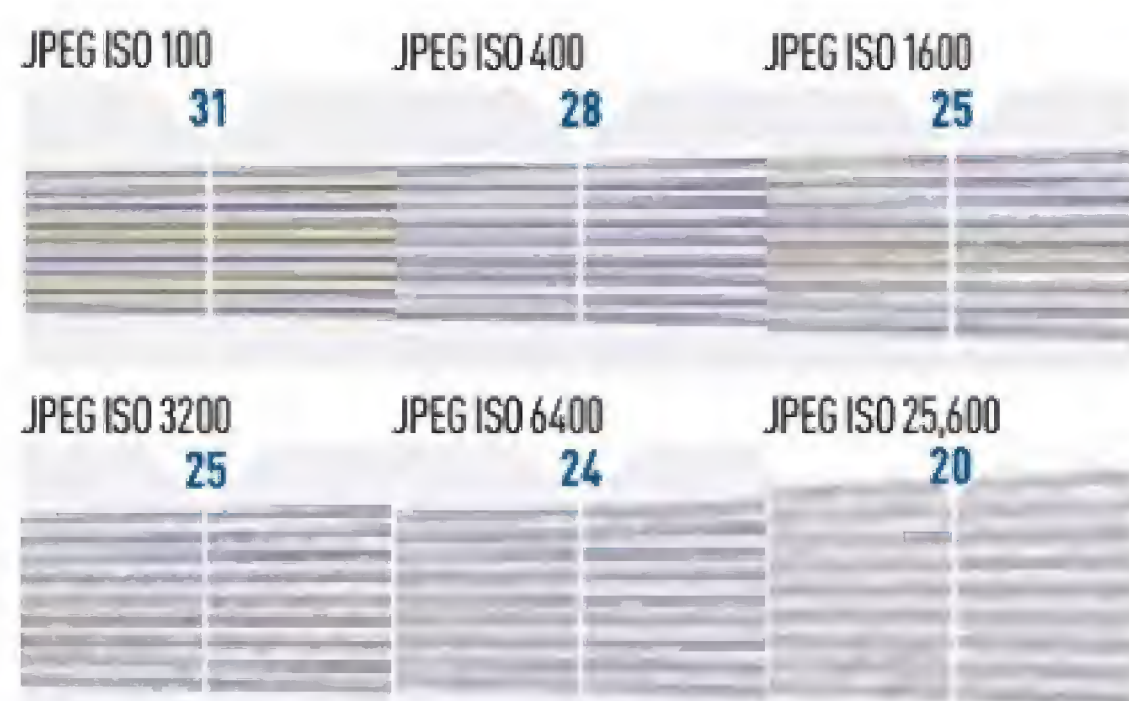
Price	£549 (with kit lens)
Sensor	24.3-million-pixel, Exmor APS HD CMOS sensor
Output size	6000 x 4000 pixels
Focal length mag	1.5x
Lens mount	Sony E-mount
Shutter speeds	30-1/4000sec, plus bulb
ISO	100-25,600
Metering system	1,200-zone evaluative
Exposure compensation	±3EV in 1/3EV steps; Movies: ±2EV in 1/3EV steps
Drive mode	6fps continuous shooting
LCD	3in TFT with 921,600 dots
Viewfinder	No
AF points	Hybrid (179 phase-detection AF points)
Video	1920 x 1080 pixels at 50p/50i/25p
External mic	No
Power	NP-FW50 (up to 400 shots)
Memory card	Memory Stick Pro Duo, SDHC/SDXC UHS-I
Dimensions	109.6 x 62.8 x 35.7mm
Weight	283g (with battery and card)



## Sony Alpha 5100

### Resolution

From our test charts, the Alpha 5100 resolves around 3100 l/ph at ISO 100, which is much as we'd expect for a 24.3-million-pixel sensor with a low-pass filter. Resolution drops progressively as the sensitivity is increased and noise reduction comes into play, to around 2500 l/ph at ISO 1600 and 2000 l/ph at ISO 25,600.



### Dynamic range

As we'd expect, the Alpha 5100 gives essentially identical results to the Alpha 6000. At ISO 100, it offers a very respectable 12.2EV range, which gives plenty of scope for extracting more shadow detail from raw files. At ISO 1600, it's still very respectable at over 9EV, but at higher sensitivities, increasing shadow noise reduces the range.



### Noise

Low-ISO images are extremely clean, but luminance noise starts to creep in at ISO 800 and above. Both chroma noise and noise reduction artefacts become increasingly visible at higher sensitivities, with ISO 6400 and higher looking very noisy indeed, and best used only when absolutely necessary. In practice, ISO 1600-3200 enabled us to use fast-enough shutter speeds to freeze fast-moving subjects in low-light conditions.



Professional video makers can also use the Alpha 5100 to film uncompressed 8-bit 4:2:2 video using an external recording device connected via the clean HDMI port provided.

The only drawback is the lack of an input for an external microphone, but it is common for professionals to record audio separately so this may not be an issue for some.

### Build and handling

Considering what has been packed into the Alpha 5100, it's quite astonishing that Sony has managed to keep it so compact. Physically, it's identical to the Alpha 5000, the world's smallest APS-C-format camera, but weighs a fraction more. Yet due to its plastic construction, it only weighs 283g with a card and battery loaded, so it should fit comfortably into most jacket pockets when mounted with its kit lens. The Alpha 5100 is also comfortable enough when worn around the neck all day.

It's distinctly obvious that this camera has been built to a price, but with that said, it doesn't feel overly cheap. Its plastic exterior is tough and the plastic grip has a leatherised texture that is easy to hold when shooting, although a slightly deeper grip would have been ideal.

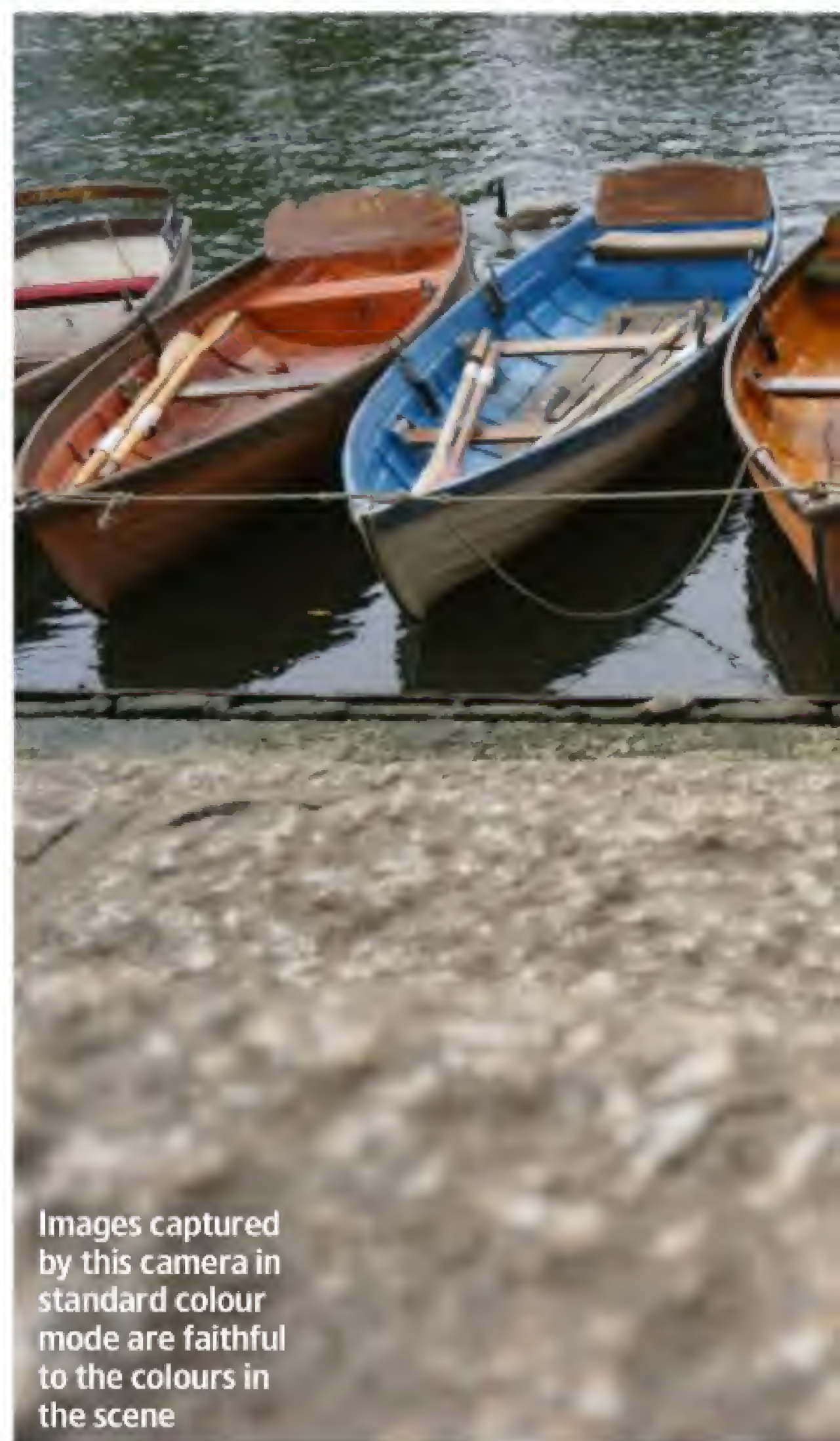
Capturing images on its 3in, 921,600-dot LCD screen can be done with the screen tilted upwards, or front-facing when taking self-portraits. It's also possible to use the screen to point-focus and shoot, although touchscreen functionality is limited to taking pictures only. In use, the touchscreen is highly responsive, though it's a shame that it wasn't enabled during playback mode, at least for pinch-zoom and scrolling through images.

### Performance

The speed and accuracy of the Alpha 5100's autofocus is what really stands out. In my brief



At ISO 3200, the camera handles noise very well and captures a good level of fine detail



Images captured by this camera in standard colour mode are faithful to the colours in the scene

time using this camera with the Sony E PZ 16-50mm f/3.5-5.6 OSS kit lens, I didn't get a single out-of-focus shot. With a half-press of the shutter button, the camera actuates its focusing motors almost instantaneously and locks on to your target stubbornly when continuous AF is engaged. It's possible to adjust AF drive speed and tracking separately: drive can be set to fast, normal and slow, while tracking duration can be set to normal and high.

I tested the AF tracking ability of the Alpha 5100 during a basketball match where players move at a fast pace and play can be challenging to predict. Even in the low-light conditions of an indoor basketball court, the camera tenaciously held onto the subjects that I had initially focused on, enabling me to capture sharp action shots.

Despite the camera's limited number of physical controls and lack of full touchscreen functionality, navigating and operating the Alpha 5100 is very straightforward thanks to Sony's simplified and user-friendly interface.

Pressing the centre button allows you to select from PASM modes, as well as scene, intelligent and superior auto modes, panoramic shooting and movie recording, using the multifunctional rear dial, while the inclusion of a power zoom lever on the shoulder of the camera makes it fully operable with just one hand.

Meanwhile, Wi-Fi and NFC connectivity open up the possibilities of wireless shooting, as well as sending images straight to a tablet or similar compatible device for improved image reviewing. I not only found these functions easy to set up, but image transfer speeds proved to be remarkably quick.







## Our verdict

GIVEN THAT this camera shares many of its core components with the Alpha 6000, I expected it to deliver the same superb image quality and it did not disappoint, ticking that box emphatically but at a more affordable price point.

Sony's E-mount system now has something for everybody: the Alpha 5100 takes the impressive image-capturing technology from the more advanced Alpha 6000 and places it inside a truly compact body that has a simple and easy-to-use interface.

If you don't need a viewfinder or the extra control dials of the Alpha 6000, but want more advanced stills and video capturing capabilities than those offered by the Alpha 5000 – particularly the

higher-resolution sensor and superior autofocus and tracking performance – the Alpha 5100 is a camera seriously worth considering. For those needing quick AF and great video, it offers some top tech at a highly competitive price.

### For and against

- ✚ Superb resolution and autofocus speed
- ✚ Only six frames per second continuous shooting
- ✚ Lightweight, but tough with a compact body
- ✚ Touchscreen limited to taking pictures only
- ✚ Advanced video filming capabilities
- ✚ No input for external microphone

FEATURES	9/10
BUILD & HANDLING	7/10
METERING	8/10
AUTOFOCUS	9/10
AWB & COLOUR	9/10
DYNAMIC RANGE	8/10
IMAGE QUALITY	8/10
VIEWFINDER/LCD	8/10



## Focal points

The Sony Alpha 5100 boasts a raft of features aimed at those who thrive on the latest tech

### PlayMemories

The PlayMemories mobile app from Sony allows you to shoot wirelessly and transfer images to compatible smartphones and tablets.

### Dual video

Record full HD 1920 x 1080-pixel video while simultaneously recording in MP4 codec.

### Front-facing screen

Taking self-portraits is made much easier thanks to the Alpha 5100's 180° flip screen.

### E mount

Making use of Sony's E-mount lens family, this is one of the world's smallest interchangeable-lens cameras with an APS-C-sized sensor.



### Touchscreen

Touch-focusing and shooting is highly responsive, but it is limited to shooting only.

### Apps

Downloadable apps via the in-camera PlayMemories menu can expand the functionality of the camera, adding features such as time-lapse, star trail and motion shot.





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## Squaring the circle

**Q** If the camera lens is circular, then why do the pictures come out square?

**Navin K**

**A** The short answer is that the shape of the pictures we take today is a reflection of the sensors that record our images, not the lenses, which are circular because that shape optimises their light-gathering properties.

But then that throws back the question: why are sensors not made circular to produce circular images? There are two possible answers. Firstly, our brains are used to processing the world in a horizontal format. Rectangular and square formats closely match a view that is more familiar to us and, as a result, the aspect ratios that reflect our natural field of view became the popular formats.

There's also the practicality of creating circular sensors that produce circular images, the time and manufacturing wastage from cutting out circular film, and the fact that developing circular-shaped circuit boards or printing in circles wouldn't be financially sensible. It's possible, but it wouldn't be practical. **Jon Devo**

## Unknown company

**Q** At the rear of an issue of AP, I found a half-page advertisement for UKphotodistro Ltd. As the company name is new to me, and being interested in a carbon-fibre gimbal head, I checked out whether it was a genuine UK company, but I couldn't find many details about it so I don't know whether to go ahead with my purchase or not. Can you give me any details about this company.

**Malcolm Stewart**

**A** UKphotodistro Ltd is a small business located in Ayrshire that stocks a wide

## Better action shots

**Q** My son is a sports fanatic and plays hockey, squash and basketball. I often watch him play but when I try to take pictures of him, the end result is often too blurry or too dark. I've been told the use of flash is forbidden at these venues, so how can I get better photos of him playing sport?

**Jade Wright**

**A** Most of these sports are played indoors, so your main issue is shooting in low light, compounded by the difficulty of capturing the action. Flash is often not allowed at sporting events because it can be off-putting for the players, so that's probably why you've been advised against it.

What you need to do is balance the often poor or patchy lighting inside indoor sporting venues with a fast enough shutter speed to freeze the action. The best way to do this is use a wide aperture and a high sensitivity of ISO 1200-3200, or you could experiment using an ISO setting higher than this if you have a camera that is capable of doing so. This will allow you to use a shutter speed in



excess of 1/320sec and should help you to avoid getting blurry or soft results.

When I shoot indoor sports, my typical settings are 1/500-1/800sec shutter speed, f/2.8-4 aperture, and

ISO 1600-3200. You will need a camera that is capable of high ISO shooting and a lens with a wide aperture. The Sony Alpha 5100 fits the bill, and is an affordable camera worth considering. **Jon Devo**

## Zoom question

**Q** I am advised that, with digital zoom lenses, it is important to always frame the subject before focusing; never to focus at the long end, hold that focus and zoom out to frame. I seem to recall shooting with film lenses meant focusing manually at the long end for accuracy, then widening out to frame. I use a Nikon D5000 with Nikkor DX 16-85mm and Sigma 10-20mm lenses.

**Ron Ellis**

**A** What you've been told is correct. Zoom lenses come in two types – 'parfocal' lenses maintain the same focus distance when zooming, and 'varifocals' change focus when zooming. Almost all modern zoom lenses are varifocal, which means that they should be focused at the focal length for the picture taken. Zooming in to focus, then out again to shoot, will result in out-of-focus pictures. **Andy Westlake**





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# My life in cameras

Landscape photographer Colin Roberts reveals the cameras that have shaped his photographic life

## Colin Roberts



Award-winning Colin Roberts took up photography in the 1980s and specialised in landscapes and nature. He won Amateur Photographer of the Year in 2004 and turned professional in 2005. He has since travelled throughout

Britain in pursuit of his work. His first book, *Glorious Hampshire*, will be published in November.

### 1985 Nikon F3

My first camera was an Olympus Trip, but in my early 20s my father insisted I should have a better camera to pursue my photography, and treated me to a Nikon F3. For me, the F3 was a milestone: I was able to work creatively for the first time with a wide range of fine lenses, using filters and special techniques like long exposures and double exposures. Usually loaded with Kodachrome 25, I found that I could capture pin-sharp landscapes that are actually still in my library all these years later.



### 1991 Mamiya RZ67

While 35mm could deliver great quality, there was a general view that medium format had an advantage when it came to getting work published. I was tempted by the advanced features of the hefty RZ67 – it had a revolving film back and bellows focusing. It was a fine camera, but sadly we never really hit it off. My love of landscapes takes me rambling regularly through the countryside, and the RZ67 was really more suited to studio than outdoors work.



### 1995 Pentax 645

In the Pentax 645 I found a camera that really did handle like a 35mm SLR, but delivered the increased quality that medium format was able to provide. My full 645 kit, including three lenses, fitted snugly into my old 35mm bag and I was free to roam once again. The only drawback was that there was no mirror lock-up facility, meaning that there was a risk of camera shake that could show up in macro shots.



### 2005 Canon EOS-1Ds Mark II

This was a real leap in the dark. Until 2005, I had never used a digital camera and had no interest in Photoshop. However, the camera's 16.7-million-pixel, full-frame sensor gave it the potential to match Fujichrome Velvia, so I took the plunge. The downside was the camera's weight. By moving to 35mm, I was expecting lighter, but the digital body felt as heavy as the medium-format Pentax camera.



### 2013 Canon EOS 6D

I may have found my ultimate camera in the EOS 6D – lightweight, trim, full of features, and with a full-frame sensor that gives me more pixels than I ever need. It is now 18 months old and has certainly been put through its paces, but has never faltered. Strangely, part of my Nikon kit still lives on – to this day my 20mm Nikkor lens (circa 1989) is still my wideangle lens of choice, and I mount it on my EOS 6D using a specially made adapter.



## BLAST FROM THE PAST

## Exakta Varex IIb

Ivor Matanle describes the incomparable Exakta Varex IIb

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THE EXAKTA Varex IIb was the 1964 incarnation of the vast Exakta SLR system, which originated in Dresden in 1936 with the Kine-Exakta, the world's first 35mm SLR camera. Exakta equipment had a huge following in the scientific community and among advanced amateur photographers, many of whom still use their Exaktas.

**What's good** Solid reliability and precision. Shutter speeds of 12-1/1000sec, variable delayed action times. Interchangeable viewfinders, screens and lenses. Huge range of Exakta bayonet-mount lenses and accessories available. Ready availability second-hand.

**What's bad** Difficult to get accustomed to: wind and fire with left hand, focus with right; load film right to left, complex system for setting slow speeds and delayed action, which young dealers rarely understand, so condition descriptions are often unreliable.





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**Professor Newman on...**

## Back to the future

Nikon's 1 V3 redesign may be an upgrade, yet it clearly draws its influences from the beloved 1960s F model

**T**he design of the Nikon 1 V3 seemed to be an about-face from its predecessor. While the V2 had been designed to appear as a miniature DSLR, albeit a rather angular one, the V3 looks much like any mirrorless interchangeable-lens camera, essentially a plain box with a lens on the front and an LCD on the back. The built-in, eye-level viewfinder of the V1 and V2 had gone, replaced with a detachable electronic finder, fitting into the accessory shoe at the top. Similarly, the big, blocky, built-in grip of the V2 has been replaced with an add-on grip. At first sight, this appears to be a radical change, but I sense the development of a theme by the industrial designers involved.

Often it is assumed that the design and specification of a commodity like a camera is due to engineers. In practice, industrial designers are at least as influential, and those skills are usually gained at schools of art and design, not engineering. Having worked with industrial designers on product developments, I have gained at least a working knowledge of how they operate. Almost invariably, when brought in at the start of the project, they will make a presentation of the

The detachable viewfinder of the Nikon F required expensive mechanical and optical linkages...



**'The V3 can be transformed into a DSLR lookalike by the addition of the viewfinder'**

influences that they propose will shape the product design. In the case of a computer system I designed, the industrial designer's influence was the film *Alien* (yes, really), but in the case of the V2, it was more obviously Nikon's first professional reflex camera, the F of 1969. The Nikon F, particularly the Photomic model, was characterised by its big, blocky reflex viewfinder housing, and this was clearly echoed in the similarly oversize and angular reflex housing of the V2.

So while that link appears obvious, it seems to me that the V3 also draws its influence from the Nikon F. While the camera by itself looks like a

standard mirrorless, interchangeable-lens camera,

it can be transformed into a DSLR lookalike by the addition of the viewfinder and grip.

This was just the same with the Nikon F. One of the reasons that the viewfinder was so prominent was that it was removable. With the alternative waist-level viewfinder, the F looked less like a traditional SLR. The F was also one of the first cameras to accept a motor drive, which changed the quite compact camera into a behemoth 'professional' workhorse.

Since the F was a mechanical system, the addition of these parts required some complicated engineering, putting in mechanical links to link viewfinder for shutter and aperture controls, and a drive linkage for the motor drive. The result was that the F was among the most expensive cameras of its day. As a primarily electronic system, the V3 can link these add-ons with a simple electrical connector.



...whereas that for the V3 requires only a cheap-to-implement electronic connection

Bob Newman is currently Professor of Computer Science at the University of Wolverhampton. He has been working with the design and development of high-technology equipment for 35 years and two of his products have won innovation awards. Bob is also a camera nut and a keen amateur photographer

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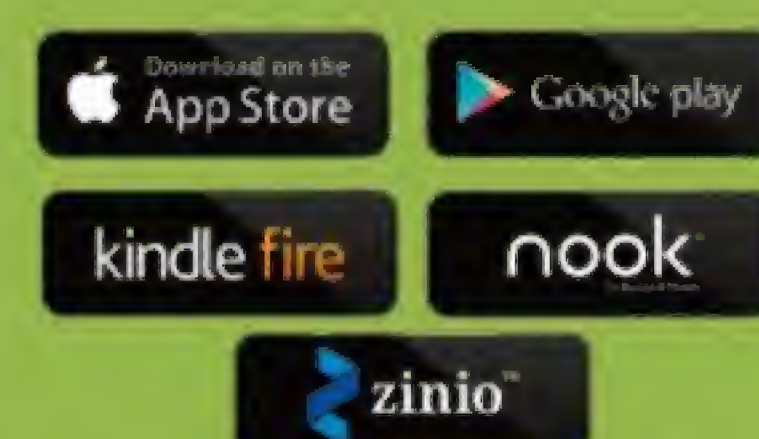


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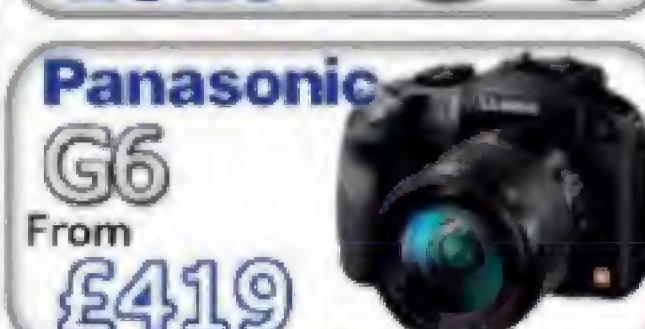
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24.2 megapixels  
5.0 fps  
1080p movie mode

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24.1 megapixels  
5.0 fps  
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24.2 megapixels  
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6.0 fps  
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24.3 megapixels  
6.0 fps  
1080p movie mode  
Full Frame CMOS Sensor

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36.3 megapixels  
5.0 fps  
Full Frame CMOS Sensor

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5.0 fps  
4K Video

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10.0 fps

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12.0 fps  
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12.0 fps  
4K Video

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5.0 fps  
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16.1 megapixels  
8.0 fps  
1080p movie mode

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OM-D E-M5 Body £589  
OM-D E-M5 + 12-50mm £749

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16.1 megapixels  
9.0 fps

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PENTAX

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24.0 megapixels  
8.3 fps  
1080p movie mode

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7.0 fps

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16.3 megapixels  
8.0 fps  
1080p movie mode

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**70D From £849**

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- 4.0 fps
- 1080p movie mode

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- 18.0 megapixels
- 5.0 fps
- 1080p movie mode

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- 18.1 megapixels
- 12.0 fps
- Full Frame CMOS sensor

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★★★★★  
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- 8.0 fps
- 1080p movie mode

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- 20.2 megapixels
- 4.5 fps
- 1080p movie mode
- Full Frame CMOS sensor

**6D From £1299**

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- 1080p movie mode
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- 16cm Min Height

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EF-S 17-85mm f4.0-5.6 IS USM	£356
EF-S 18-55mm f3.5-5.6 IS STM Lens	£188
EF-S 18-135mm f3.5-5.6 IS STM	£359
EF-S 18-200mm f3.5-5.6 IS	£399
EF 24-105mm f4.0 L IS USM	£813
EF 28-135mm f3.5-5.6 IS USM	£359
EF-S 55-250mm f4.5-6.3 IS STM	£284
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10.5mm f2.8 G IF-ED AF DX Fisheye	£549
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14mm f2.8 D AF ED Lens	£1239
24mm f1.4 G AF-S ED	£1465
24mm f2.8 D AF Lens	£369
24mm f3.5 D ED PC-E	£1465
NEW! 28mm f1.8 G AF-S	£495
35mm f1.4 G AF-S Nikkor	£1295
35mm f1.8 G AF-S DX	£148
NEW! 35mm f1.8 G ED AF-S Nikkor	£465
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40mm f2.8 G AF-S DX Micro	£185
50mm f1.4 G AF-S	£279
50mm f1.8 D AF Lens	£109
50mm f1.8 G AF-S Lens	£149
50mm f2.8 G AF-S ED Micro	£404
60mm f2.8 D AF Micro Nikkor Lens	£368
NEW! 58mm f1.4 G AF-S Lens	£1599
85mm f1.4 G AF-S	£1177
85mm f1.8 D AF	£299
85mm f1.8 G AF-S	£375
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135mm f2.0 D AF DC	£1029
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300mm f4.0 D AF-S IF ED	£1029
10-24mm f3.5-4.5 G AF-S DX	£639
12-24mm f4 G AF-S IF-ED DX	£839
14-24mm f2.8 G ED AF-S	£1315
16-85mm f3.5-5.6 G ED AF-S DX VR	£438
17-55mm f2.8 G ED DX AF-S IF	£1049

18-35mm f3.5-4.5G AF-S ED Nikkor	£519
NEW! 18-55mm f3.5-5.6 G F-S DX NIKKOR VR II	£229
18-105mm AF-S DX Nikkor f3.5-5.6 G ED VR	£204
18-140mm f3.5-5.6 G ED AF-S DX VR	£459
18-200mm f3.5-5.6 G ED AF-S DX VR II	£584
18-300mm f3.5-5.6 ED AF-S VR	£679
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24-85mm f2.8-4.0 D AF	£549
24-85mm f3.5-4.5 AF-S G ED VR	£409
24-120mm f4 G AF-S ED VR	£799
28-300mm f3.5-5.6 G ED AF-S VR	£659
55-200mm f4.5-6.3 AF-S DX VR IF-ED	£241
55-300mm f4.5-6.3 AF-S DX VR	£279
70-200mm f4 G ED VR	£949
70-200mm f2.8G ED AF-S VR II	£1579
70-300mm f4.5-5.6 G ED AF-S IF VR	£439

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24-70mm f2.8 IF EX DG HSM	£599
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18-270mm f3.5-6.3 Di II VC PZD	£329
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70-200mm f2.8 Di VC USD	£1099
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50mm f1.4 EX DG HSM	£329
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EF 70-200mm f4 L IS USM	£964	£959
EF 70-300mm f4.5-6.3 L IS USM	£1209	£1069
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EF 8-15mm f4.0 L USM Fisheye	£1089	£999
EF 85mm f1.2 L II USM	£1750	£1549
EF 85mm f1.8 USM	£295	£289
EF-S 10-22mm f3.5-4.5 USM	£475	£449
EF-S 17-55mm f2.8 IS USM	£639	£619
TS-E 17mm f4L	£475	£449
TS-E 24mm f3.5L II	£1599	£1479
EF 1.4x III Extender	£409	£329

EF 2x III Extender	£409	£329
EF 100-400mm f4.5-5.6 L IS USM	£1255	£1239
EF 100mm f2.8L Macro IS USM	£704	£699
EF 135mm f2 L USM	£899	£769
EF 14mm f2.8 L II USM	£1899	£1669
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Internal 1.4x Extender	£10149	£8999
EF 17-40mm f4 L USM	£629	£619
EF 200mm f2.0 L IS USM	£4669	£4499
EF 200mm f2.8 L USM MKII	£649	£569

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EF 300mm f2.8 L IS II USM	£5295	£4899
EF 300mm f4 L IS USM	£1169	£1079
EF 35mm f1.4 L USM	£1140	£1099
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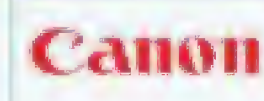


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494 RC2 head	£46	496 RC2	£57
		498 RC2	£79
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HC 100mm f2.2 Lens	£1595	Nikon D800E body	£1595	Nikkor AF 50mm f1.8G AFS	£349	Canon EF 17-40mm f4L USM	£449
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HC 210mm Lens	£1695	Nikon D3S body	£1695	Nikkor AF 50mm f1.8G AFS	£349	Canon EF 24-70mm f2.8L USM	£699
Hasselblad 150mm CF Lens	£295	Nikon D3X body	£295	Nikkor AF 50mm f1.8G AFS	£349	Canon EF 24-70mm f2.8L USM	£795
H1 + 150mm HC + 120 back	£2250	Nikon D300S body	£2250	Nikkor AF 50mm f1.8G AFS	£349	Canon EF 24-70mm f2.8L USM	£995
H2 body + prism + back	£795	Nikkor AF 12-24mm DX	£795	Nikkor AF 50mm f1.8G AFS	£349	Canon EF 300mm f4L IS USM	£799
150mm HC Lens	£1295	Nikkor AF 12-24mm DX	£795	Nikkor AF 50mm f1.8G AFS	£349	Canon EF 16-35mm f2.8L IS USM	£849
Mamiya 645 Pol Back - New	£95	Nikkor AF 17-55mm f2.8G	£1595	Nikkor AF 50mm f1.8G AFS	£349	Canon EF 70-200mm f4L IS USM	£695
Mamiya 645 105 - 210mm	£250	Sigma 12-24mm MKII Nikon	£179	Nikkor AF 50mm f1.8G AFS	£349	Canon EF 70-300mm DO IS	£549
R267 Pro II Polaroid NEW	£99	Nikon AFS TC 20EII	£179	Nikkor AF 50mm f1.8G AFS	£349	Canon EF 70-300mm f4.5-5.6L IS	£795
Mamiya 645 105mm f2.8	£179	Nikkor 18-200mm VR	£949	Nikkor AF 50mm f1.8G AFS	£349		
Mamiya 7 - 65mm Lens	£949	Nikkor 18-200mm VR II	£949	Nikkor AF 50mm f1.8G AFS	£349		
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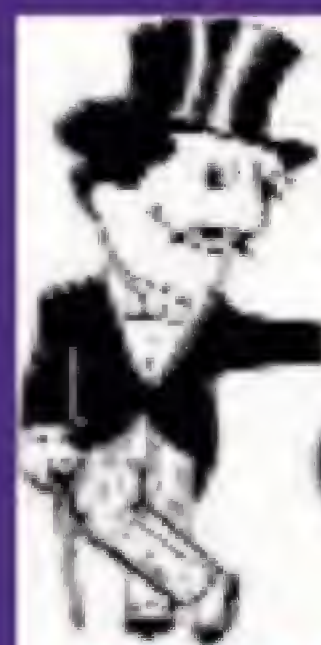
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Polaroid Pronto B Camera	
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Polaroid Sun 660 Camera	£49
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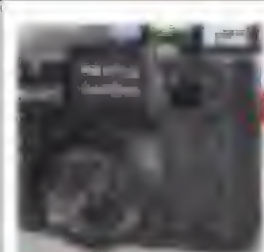
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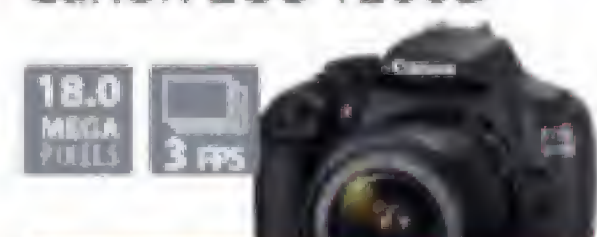
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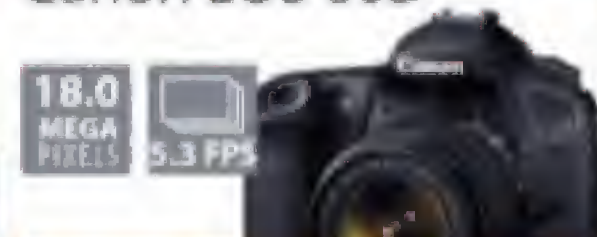
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14mm f/2.8L II USM	<b>£1,669.00</b>	TSE 90mm f/2.8	<b>£1,124.00</b>
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24mm f/1.4L Mk II USM	<b>£1,224.00</b>	EF-S 10-18mm IS STM	<b>£299.00</b>
24mm f/2.8 IS USM	<b>£458.00</b>	EF-S 10-22mm f/3.5-4.5 USM	<b>£449.00</b>
EF-S 24mm f/2.8 STM	<b>NEW See web</b>	EF-S 15-85mm f/3.5-5.6 IS	<b>£579.00</b>
28mm f/1.8 USM	<b>£379.00</b>	16-35mm f/2.8L II USM	<b>£1,199.00</b>
28mm f/2.8 IS USM	<b>£409.00</b>	16-35mm f/4.0L IS USM	<b>£1,199.00</b>
35mm f/1.4L USM	<b>£1,099.00</b>	17-40mm f/4.0L USM	<b>£619.00</b>
35mm f/2.0 IS USM	<b>£469.00</b>	EF-S 17-55mm f/2.8 IS USM	<b>£619.00</b>
40mm f/2.8 STM	<b>£159.00</b>	EF-S 17-85mm f/4.0-5.6 IS USM	<b>£356.00</b>
50mm f/1.2 L USM	<b>£1,149.00</b>	EF-S 17-85 IS (No packaging)	<b>£189.00</b>
50mm f/1.4 USM	<b>£279.00</b>	EF-S 18-55 IS II (No packaging)	<b>£70.00</b>
50mm f/1.8 II	<b>£80.00</b>	EF-S 18-135mm IS STM	<b>£359.00</b>
50mm f/2.5 Macro	<b>£234.00</b>	18-135 IS STM (No packaging)	<b>£299.00</b>
EF-S 60mm f/2.8 Macro	<b>£365.00</b>	EF-S 18-200mm f/3.5-5.6 IS	<b>£399.00</b>
MP-E 65mm f/2.8	<b>£853.00</b>	24-70mm f/2.8L II USM	<b>£1,549.00</b>
85mm f/1.2L II USM	<b>£1,549.00</b>	24-70mm f/4.0L IS USM	<b>£889.00</b>
85mm f/1.8 USM	<b>£289.00</b>	24-105mm f/4.0L IS USM	<b>£813.00</b>
100mm f/2.8 USM	<b>£359.00</b>	24-105mm (White Box)	<b>£739.00</b>
100mm f/2.8 USM Macro	<b>£385.00</b>	24-105mm f/3.5-5.6 IS STM	<b>See web</b>
100mm f/2.8L Macro IS USM	<b>£699.00</b>	28-135mm f/3.5-5.6 USM IS	<b>£359.00</b>
135mm f/2.0L USM	<b>£769.00</b>	28-300mm f/3.5-5.6L IS USM	<b>£1,899.00</b>
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400mm f/4.0 DO L USM IS	<b>£5,399.00</b>	70-300mm f/4.0-5.6 IS USM	<b>£389.00</b>
400mm f/4.0 DO IS II USM	<b>See web</b>	70-300mm f/4.0-5.6L IS USM	<b>£1,069.00</b>
400mm f/5.6L USM	<b>£989.00</b>	70-300mm DO IS USM	<b>£1,138.00</b>
500mm f/4.0L USM IS MK II	<b>£7,049.00</b>	75-300mm f/4.0-5.6 III	<b>£188.00</b>
600mm f/4.0L USM IS MK II	<b>£8,899.00</b>	75-300mm f/4.0-5.6 USM III	<b>£209.00</b>
800mm f/5.6L IS USM	<b>£9,999.00</b>	100-400mm L USM IS	<b>£1,239.00</b>
TSE 17mm f/4.0L	<b>£1,659.00</b>	EF 200-400mm f/4.0L USM IS	<b>£8,749.00</b>
TSE 24mm f/3.5L II	<b>£1,479.00</b>	1.4x III Extender	<b>£329.00</b>
TSE 45mm f/2.8	<b>£1,129.00</b>	2x III Extender	<b>£329.00</b>

**FREE Manfrotto 679B Monopod (Black)** when purchasing selected lenses before 28.10.2014. Terms and conditions apply. Monopod claimed from Canon UK

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100mm f/2.8L Macro IS USM	24-70mm f/2.8L II USM
8-15mm f/4L Fisheye USM	24-70mm f/4.0L IS USM
16-35mm f/2.8L II USM	70-200mm f/2.8L IS II USM
16-35mm f/4.0L IS USM	70-200mm f/4.0L IS USM

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Visit our website for directions and opening times for both stores

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## LENSES

## BAGS

## TRIPODS

## PRINTERS

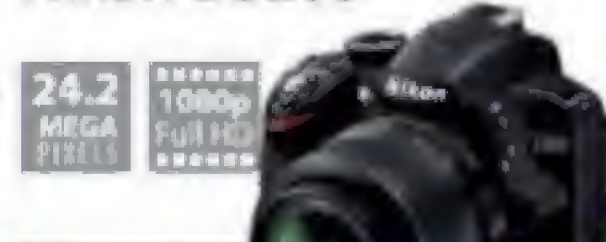
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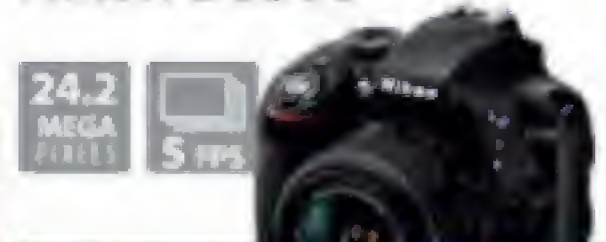
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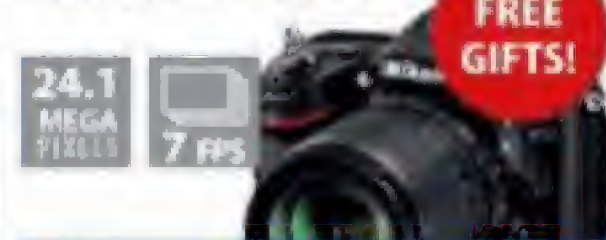
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Learn more about the D4s at [youtube.com/parkcameras](http://youtube.com/parkcameras)

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AF-G 10.5mm f/2.8G ED DX <b>£549.00</b>	AF-S 85mm f/1.8G <b>£375.00</b>	AF-S 18-105mm ED VR <b>£234.99</b>
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AF-D 16mm f/2.8D Fisheye <b>£625.00</b>	AF-S 105mm f/2.8G VR <b>£629.00</b>	AF-S 18-140mm ED VR DX <b>£459.00</b>
AF-D 20mm f/2.8 <b>£463.00</b>	PC-E 85mm f/2.8D ED <b>£1,299.00</b>	AF-S 18-200mm ED DX VR II <b>£584.00</b>
AF-D 24mm f/2.8D <b>£369.00</b>	AF-DC 105mm f/2 Nikkor <b>£805.00</b>	AF-S 18-300mm ED VR DX <b>£629.00</b>
AF-S Nikkor 24mm f/1.4G <b>£1,465.00</b>	AF-D 135mm f/2.0D <b>£1,029.00</b>	AF-S 18-300mm ED VR DX <b>£679.00</b>
PC-E 24mm f/3.5D ED <b>£1,465.00</b>	AF-D 180mm f/2.8 IF ED <b>£695.00</b>	AF-S 24-70mm f/2.8G ED <b>£1,245.00</b>
AF-D 28mm f/2.8 <b>£243.00</b>	AF-D 200mm f/4D IF ED <b>£1,179.00</b>	AF-S 24-85mm ED VR <b>£409.00</b>
AF-S 28mm f/1.8G <b>£495.00</b>	AF-S 200mm f/2G ED VR II <b>£4,099.00</b>	AF-S 24-85mm VR (White Box) <b>£375.00</b>
AF-S 35mm f/1.4G <b>£1,295.00</b>	AF-S 300mm f/2.8G ED VR II <b>£3,999.00</b>	AF-S 24-120mm f/4G ED VR <b>£799.00</b>
35mm f/2 AF Nikkor D <b>£255.00</b>	AF-S 300mm f/4 D IF-ED <b>£1,029.00</b>	AF-S 28-300mm ED VR <b>£659.00</b>
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AF-S 35mm f/1.8G DX <b>£148.00</b>	AF-S 400mm f/2.8 FL ED VR <b>£10,399.00</b>	AF-S 55-200mm VR DX <b>£241.00</b>
AF-S 40mm f/2.8G ED <b>£185.00</b>	AF-S 500mm f/4 G IF-ED <b>£5,849.00</b>	AF-S 55-300mm VR DX <b>£279.00</b>
PC-E 45mm f/2.8D ED <b>£1,393.00</b>	AF-S 600mm f/4G ED VR <b>£7,069.00</b>	AF-S 70-200mm f/2.8 VR II <b>£1,579.00</b>
AF 50mm f/1.4D <b>£244.00</b>	AF-S 800mm f/5.6 FL ED VR <b>£13,995.00</b>	AF-S 70-200mm f/4.0 ED VR <b>£949.00</b>
AF-S 50mm f/1.4G <b>£279.00</b>	AF-S 10-24mm f/3.5-4.5G LD <b>£639.00</b>	AF-S 70-300mm IF ED VR <b>£439.00</b>
AF-D 50mm f/1.8 <b>£109.00</b>	AF-S 12-24mm f/4 G IF-ED <b>£839.00</b>	AF-D 80-400mm ED VR <b>£939.00</b>
AF-S 50mm f/1.8G <b>£149.00</b>	AF-S 14-24mm f/2.8G ED <b>£1,315.00</b>	AF-S 80-400mm ED VR <b>£1,899.00</b>
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AF-D 60mm f/2.8 Micro <b>£368.00</b>	AF-S 16-85mm f/3.5-5.6G VR <b>£438.00</b>	TC-14E II 1.4x Teleconverter <b>£309.00</b>
AF-S 60mm f/2.8G Micro ED <b>£404.00</b>	AF-S 17-35mm f/2.8 IF ED <b>£1,499.00</b>	TC-14E III 1.4x Teleconverter <b>£449.00</b>
AF-S 85mm f/3.5G DX Micro <b>£375.00</b>	AF-S 17-55mm f/2.8G DX <b>£1,049.00</b>	TC-17E II 1.7x Teleconverter <b>£309.00</b>
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17mm f/2.8 Silver	<b>£229.00</b>
25mm f/1.8 Silver / Black	<b>£319.00</b>
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9-18mm f/4-5.6	<b>£479.00</b>
12-40mm f/2.8 Pro	<b>£799.00</b>
12-50mm f/3.5-6.3 (Unboxed)	<b>£249.00</b>
14-150mm f/4.0-5.6 ED	<b>£489.00</b>
40-150mm f/4.0-5.6R	<b>£129.00</b>
14-42mm Black (Unboxed)	<b>£99.99</b>
14-42mm f/3.5-5.6 II R MFT	<b>£239.00</b>
40-150mm f/2.8 Pro MFT	<b>See web</b>
75-300mm f/4.8-6.7 ED II	<b>£389.00</b>

Prices updated DAILY! See instore or online.

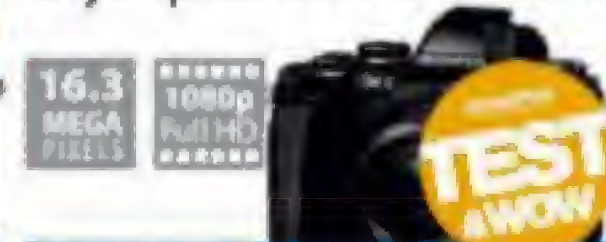
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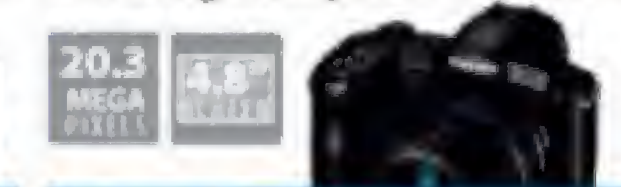
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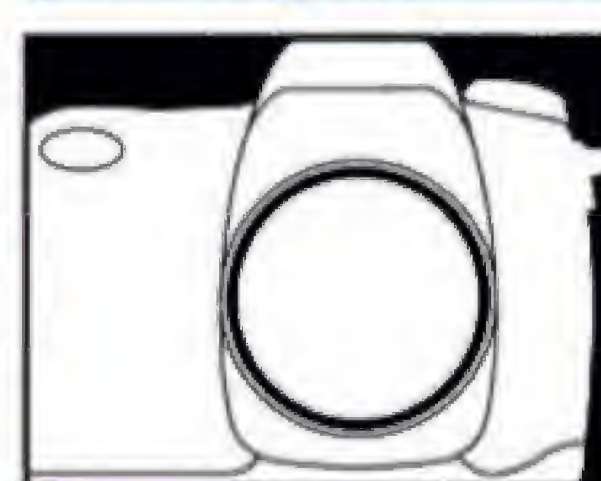
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10mm f/2.8 EX DC HSM	£489.00	180mm f/2.8 EX DG OS HSM	£1,299.00
15mm f/2.8 Fisheye EX DG	£474.00	300mm f/2.8 APO EX DG	£2,279.00
19mm f/2.8 DN	£159.00	800mm f/5.6 APO EX DG	£4,349.99
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28mm f/1.8 DG EX Macro	£359.00	10-20mm f/3.5 EX DC HSM	£399.00
30mm f/1.4 DC HSM	£369.00	12-24mm f/4.5-5.6 II DG HSM	£599.00
30mm f/2.8 DN	£159.00	17-50mm f/2.8 DC OS HSM	£309.00
35mm f/1.4 DG HSM	£669.00	17-70mm f/2.8-4 Macro OS	£344.00
50mm f/1.4 EX DG HSM	£329.00	18-35mm f/1.8 DC HSM	£649.00
50mm f/2.8 Macro	£249.00	18-200mm f/3.5-6.3 II DC OS	£239.00
60mm f/2.8 DN	£159.00	18-200mm f/3.5-6.3 OS HSM	£269.00
70mm f/2.8 Macro	£329.00	18-250mm Macro OS HSM	£299.00

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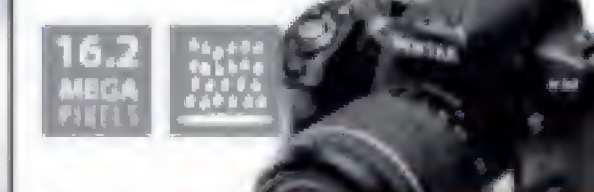
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**Digital**  
PHOTOGRAPHY

**Ink Test Winner**



"Jet Tec's colours were superb, with single greys and blacks very close to Epson ...so Jet Tec wins!"  
- Total Digital Photography Magazine

"What we're looking at here is not only the best choice of ink for the R300 printer, but also the best ink in this group test, period. There's just no getting away from the superb combination of performance and pricing!"  
- Computer Upgrade Magazine

Cartridge Code:	Originals:	Jet Tec Compatibles:	Suitable EPSON Printers:
T007 Black	£29.99 16ml	£3.99 20ml, 3 for £10.99	Photo 790, 870, 890, 895, 900, 915, 1290
T008 Colour	£23.99 46ml	£4.99 50ml, 3 for £13.99	Photo 790, 870, 890, 895, 915
T009 Colour	£29.99 66ml	£4.99 70ml, 3 for £13.99	Photo 900, 1270, 1290
T026 Black	£39.99 16ml	£3.99 20ml, 3 for £10.99	Photo 810, 830, 830u, 925, 935
T027 Colour	£29.99 46ml	£4.99 50ml, 3 for £13.99	
T0341-T0347 Set of 7	£126.99 set of 7	Check Website.	Photo 2100
T0341/8, each	£15.99 17ml	Check Website.	Chameleon Inks
T0342/3/4, each	£18.99 17ml	Check Website.	
T0345/6/7, each	£18.99 17ml	Check Website.	
T0441-T0454 Set of 4	£49.99 set of 4	£14.99, 3 sets for £42.99	C64, C66, C68, C66, CX3600/3650, CX6400, CX6600
T0441 Black	£21.99 13ml	£4.99 21ml, 3 for £13.99	Parasol Inks
T0452/3/4, each	£11.99 8ml	£3.99 21ml, 3 for £10.99	R200, R220, R300, R320, R340
T0481-T0486 Set of 6	£69.99 set of 6	£19.99, 3 sets for £56.99	RX500, RX600, RX620, RX640
T0481/2/3, each	£16.99 13ml	£3.99 21ml, 3 for £10.99	Seahorse Inks
T0484/5/6, each	£16.99 13ml	£3.99 21ml, 3 for £10.99	Photo R800, R1800
T0540-T0549 Set of 8	£109.99 set of 8	£35.99, 3 sets for £99.99	Frog Inks
T0540 Gloss	£8.99 13ml	£3.99 21ml, 3 for £13.99	Photo R240, R245, RX420, RX425, RX520, RX525
T0541/2/3/4, each	£14.99 13ml	£4.99 21ml, 3 for £13.99	Duck Inks
T0547/8/9, each	£14.99 13ml	£4.99 21ml, 3 for £13.99	Photo R2400
T0551-T0554 Set of 4	£34.99 set of 4	£14.99, 3 sets for £42.99	Lilly Inks
T0551 Black	£8.99 8ml	£3.99 21ml, 3 for £10.99	
T0552/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	D68, D88, DX3800/3850, DX4200/4250, DX4800/4850
T0591-T0599 Set of 8	£99.99 set of 8	Check Website.	Teddy Bear Inks
T0591/2/3, each	£12.99 13ml	Check Website.	S20, S21, SX100/105/110/115/200/205/210/215
T0594/5/6, each	£12.99 13ml	Check Website.	SX400/405/415/515, D78/92/120, B40W, BX300
T0597/8/9, each	£12.99 13ml	Check Website.	DX4000/4400/5000/6000/7000/7400/8400/9400
T0611-T0614 Set of 4	£34.99 set of 4	£14.99, 3 sets for £42.99	Photo 1400
T0611 Black	£8.99 8ml	£4.99 21ml, 3 for £13.99	Owl Inks
T0612/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	
T0711-T0714 Set of 4	£34.99 set of 4	£14.99, 3 sets for £42.99	Photo P50, PX650/660/700W/710W/720WD, PX730WD/800FW/810FW/830FW/830FWD
T0711 Black	£8.99 7.4ml	£4.99 13ml, 3 for £13.99	R265/265/360, RX560/585/665
T0712/3/4, each	£8.99 5.5ml	£3.99 13ml, 3 for £10.99	Photo R1900
T0791-T0796 Set of 6	£74.99 set of 6	Check Website.	Flamingo Inks
T0791/2/3, each	£12.99 10ml	Check Website.	Photo R2880
T0794/5/6, each	£12.99 10ml	Check Website.	Husky Inks
T0801-T0806 Set of 6	£51.99 set of 6	£19.99, 3 sets for £57.99	S22, SX125/130, SX420W/425W/445W, BX305F
T0801/2/3, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	Box Inks
T0804/5/6, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	SX420W/425W/445W/525WD/620FW, BX305F/320FW/525WD/535WD/625FWD/630FW, BX635FWD/BX925FWD/BX935FWD, B42WD
T0870-T0879 Set of 8	£74.99 set of 8	Check Website.	Photo R3000 Turtle Inks
T0870 Gloss	£7.99 11.4ml	Check Website.	Photo R2000 Kingfisher Inks
T0871/2/3/4, each	£9.99 11.4ml	Check Website.	Photo R700 Penguin Inks
T0877/8/9, each	£9.99 11.4ml	Check Website.	Photo Pro 3800, 3880
T0961-T0969 Set of 8	£74.99 set of 8	Check Website.	Workforce WF-2010W, 2510WF, 2520NF, 2530WF, 2540WF
T0961/2/3/4/5, each	£9.99 11.4ml	Check Website.	Fountain Pen Inks
T0966/7/8/9, each	£9.99 11.4ml	Check Website.	Workforce WF-2010W, 2510WF, 2520NF, 2530WF, 2540WF
T1281-T1284 Set of 4	£29.99 set of 4	£14.99 set of 4	High Capacity Fountain Pen Inks
T1281 Black	£7.99 5.9ml	£4.99 13ml	Expression Home XP30, XP102, XP202, XP205
T1282/3/4, each	£7.99 5.5ml	£3.99 10ml	XP302, XP305, XP402, XP405
T1291-T1294 Set of 4	£42.99 set of 4	£16.99 sets of 4	Daisy Inks
T1291 Black	£10.99 11.2ml	£5.49 16ml	Expression Home XP30, XP102, XP202, XP205
T1292/3/4, each	£10.99 7ml	£4.49 13ml	XP302, XP305, XP402, XP405
T1571-9, each	£20.99 25.9ml each or £164.99 set of 8		High Capacity Daisy Inks
T1591-9, each	£14.99 17ml each or £107.99 set of 8		Expression Photo XP750, XP850
T5591-6, each	£13.99 13ml each or £74.99 set of 6		Elephant Inks
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No.16 Set of 4	£24.99 set of 4	£14.99 set of 4	High Capacity Elephant Inks
No.16 Black	£7.99 5.4ml	£4.99 18ml	Expression Premium XP600, XP605, XP700, XP800
No.16 C/M/Y, each	£5.99 3.1ml	£3.99 13ml	Polar Bear Inks
No.16XL Set of 4	£44.99 set of 4	£14.99 set of 4	
No.16XL Black	£14.99 12.9ml	£4.99 18ml	
No.16XL C/M/Y, each	£11.99 6.5ml	£3.99 13ml	
No.18 Set of 4	£22.99 set of 4	£14.99 set of 4	
No.18 Black	£7.99 5.2ml	£4.99 18ml	
No.18 C/M/Y, each	£5.99 3.3ml	£3.99 13ml	
No.18XL Set of 4	£46.99 set of 4	£14.99 set of 4	
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No.24 B/L/C/L/M, each	£7.99 5.1ml		
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No.24XL Set of 6	£69.99 set of 6		
No.24XL B/L/C/L/M, each	£11.99 9.8ml		
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No.26 Set of 4 (no PB)	£30.99 set of 4		
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No.26XL Set of 4 (no PB)	£54.99 set of 4		
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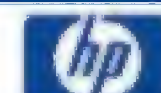
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PGi29 All colours, 36ml, each	£22.99
PGi29 Set of 12	£269.99
PGi72 All colours, 14ml, each	£10.99
PGi72 Set of 10	£99.99
PGi520 Black 19ml	£10.99
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CL51 Colour 21ml	£25.99
CL511 Colour 9ml	£15.99
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CLi8 B/C/M/Y/PC/PM 15ml	£3.99
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PGi525 Black 19ml	£4.99
CLi526 B/C/M/Y/GY 9ml	£3.99
PGi550XL Black 25ml	£4.99
CLi551XL B/C/M/Y/GY 12ml	£3.99
PG40 Black 28ml	£13.99
PG50 Black 28ml	£12.99
PG510 Black 11.5ml	£13.99
PG512 Black 18ml	£14.99
PG540XL Black 21ml	£13.99
CL41 Colour 16ml	£16.99
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CL512 Colour 11.5ml	£15.99
CL513 Colour 15ml	£16.99
CL541XL Colour 15ml	£15.99

Many more in stock!



#### HP Originals

No.38 All Colours 27ml each	£26.99
No.300 Black 4ml	£10.99
No.300 Colour 4ml	£12.99
No.301 Black 3ml	£9.99
No.301 Colour 3ml	£11.99
No.337 Black 11ml	£18.99
No.338 Black 11ml	£18.99
No.339 Black 21ml	£25.99
No.343 Colour 7ml	£20.99
No.344 Colour 14ml	£28.99
No.350 Black 4.5ml	£11.99
No.351 Colour 3.5ml	£14.99
No.363 Black 6ml	£13.99
No.363 C/M/Y/PC/PM each	£9.99
No.364 Black 6ml	£7.99
No.364 PB/C/M/Y 3ml each	£6.99
No.364 Set of 4	£22.99
No.901 Black 4ml	£11.99
No.901 Colour 9ml	£14.99
No.920XL Set of 4	£46.99
No.932XL Black 22.5ml each	£21.99
No.933XL C/M/Y 8.5ml each	£9.99
No.940XL Set of 4	£69.99
No.950XL Black 53ml each	£24.99
No.951XL C/M/Y 24ml each	£17.99

#### HP Compatibles

No.15 Black 46ml	£4.99
No.21 Black 10ml	£7.99
No.22 Colour 21ml	£11.99
No.45 Black 45ml	£4.99
No.56 Black 24ml	£9.99
No.57 Colour 24ml	£12.99
No.78 Colour 36ml	£9.99
No.110 Colour 12ml	£10.99
No.300XL Black 18ml	£14.99
No.300XL Colour 18ml	£16.99
No.301XL Black 15ml	£14.99
No.301XL Colour 18ml	£16.99
No.336 Black 10ml	£7.99
No.337 Black 21ml	£10.99
No.338 Black 21ml	£10.99
No.339 Black 34ml	£12.99
No.342 Colour 12ml	£10.99
No.343 Colour 21ml	£12.99
No.344 Colour 21ml	£14.99
No.348 Photo 21ml	£12.99
No.350XL Black 30ml	£14.99
No.351XL Colour 20ml	£16.99
No.363 Black 20ml	£6.99
No.363 C/M/Y/PC/PM each	£4.99
No.364XL Black 18ml	£9.99
No.364XL C/M/Y 11ml each	£8.99

Many more in stock!

### Kodak

#### Kodak Original Ink / Paper

ESP Black Series 10 Ink	£6.99
ESP Colour Series 10 Ink	£12.99
ESP Black Series 30 Ink	£6.99
ESP Colour Series 30 Ink	£12.99
ESP Black/Colour Twin Packs	£18.99

Kodak Photo Paper also in stock!

### brother

#### Brother Originals

LC1100 Set of 4	£36.99
LC1240 Set of 4	£47.99
LC1280XL Set of 4	£65.99

#### Brother Compatibles

LC900 Set of 4	£11.99
LC970 / 1000 Set of 4	£11.99
LC980 / 1100 Set of 4	£11.99
LC985 Set of 4	£11.99
LC1240 Set of 4	£11.99
LC1280XL Set of 4	£15.99

Many more in stock!

### LEXMARK

#### Lexmark Originals

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No.15 Colour	£20.99
No.28 Black	£18.99
No.29 Colour	£19.99
No.32 Black	£22.99
No.33 Colour	£24.99
No.36 Black	£19.99
No.37 Colour	£20.99
No.100 Set of 4	£39.99

#### Lexmark Compatibles

No.1 Colour	£10.99
No.2 Colour	£11.99
No.3 Black	£14.99
No.16 Black	£11.99
No.17 Black	£9.99
No.26 Colour	£12.99
No.27 Colour	£11.99
No.32 Black	£9.99
No.33 Colour	£11.99
No.34 Black	£11.99
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**Lexar Professional Dual Slot Reader SD & Compact Flash USB3.0 Reader 500MB/s** £25.99

### DELKIN DEVICES

**Delkin Professional Compact Flash 500X, 75MB/s**

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**Waterproof Memory Card Storage Totes**

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**Universal Memory Card Readers**

USB2.0 Reader 30MB/s	£9.99
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## BATTERIES

### Camera Batteries

A comprehensive range of rechargeable Li-Ion batteries. Manufactured by respected independent battery manufacturers: Energizer, Hahnel and Blumax. All batteries come with a 2 year guarantee.

**NB-2L/LH for Canon** £9.99

**NB-4L for Canon** £9.99

**NB-5L for Canon** £9.99

**NB-6L for Canon** £9.99

**NB-7L for Canon** £12.99

**NB-9L for Canon** £9.99

**NB-10L for Canon** £12.99

**NB-11L for Canon** £12.99

**BP-511 for Canon** £12.99

**LP-E5 for Canon** £12.99

**LP-E6 for Canon** £19.99

**LP-E8 for Canon** £15.99

**LP-E10 for Canon** £12.99

**LP-E12 for Canon** £12.99

**NP45 for Fuji** £9.99

**NP50 for Fuji** £9.99

**NP95 for Fuji** £9.99

**NPW126 for Fuji** £17.99

**NP400 for Minolta** £12.99

**EN-EL1 for Nikon** £9.99

**EN-EL3E for Nikon** £14.99

**EN-EL5 for Nikon** £9.99

**EN-EL9 for Nikon** £12.99

**EN-EL10 for Nikon** £9.99

**EN-EL11 for Nikon** £9.99

**EN-EL12 for Nikon** £9.99

**EN-EL14 for Nikon** £19.99

**EN-EL15 for Nikon** £24.99

**EN-EL19 for Nikon** £12.99

**EN-EL20 for Nikon** £14.99

**EN-EL21 for Nikon** £14.99

**LI10B/12B for Olympus** £9.99

**LI40B/42B for Olympus** £9.99

**LI50B for Olympus** £9.99

**BLM-1 for Olympus** £12.99

**BLN-1 for Olympus** £24.99

**BLS-1 for Olympus** £12.99

**BLS-5 for Olympus** £15.99

**CGR-S006 for Panasonic** £9.99

**CGA-S007 for Panasonic** £9.99

**DMW-BCG10 for Panasonic** £19.99

**DMW-BCJ13 for Panasonic** £19.99

**DMW-BCK7 for Panasonic** £19.99

**DMW-BLB13 for Panasonic** £19.99

**DMW-BLE9 for Panasonic** £12.99

**DMW-BLF19 for Panasonic** £19.99

**DMW-BMB9 for Panasonic** £22.99

**D-LI50 for Pentax** £12.99

**D-LI90 for Pentax** £12.99

**D-LI109 for Pentax** £12.99

**SLM-1137D for Samsung** £9.99

**SLM-1674 for Samsung** £12.99

**BG-1 for Sony** £19.99

**BX-1 for Sony** £14.99

**NP-FM500H for Sony** £19.99

**NP-FH50 for Sony** £19.99

**NP-FW50 for Sony** £24.99

### Professional Battery Grips

A range of professional battery grips from Hahnel. All can take two Li-Ion batteries for double the battery power. AA battery compartment and/or vertical shutter release and/or infrared remote, depending on model.

**For Canon 5DMkII:** £84.99

**For Canon 5DMkIII:** £84.99

**For Canon 7D:** £84.99

**For Canon 60D:** £84.99

**For Canon 550D:** £84.99

**For Canon 600D:** £84.99

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**For Canon 700D:** £84.99

**For Nikon D600:** £84.99

**For Nikon D800/D800E:** £84.99

**For Nikon D7000:** £84.99

**Universal Charger**

The NEW Hahnel UniPal charger is able to charge AA, AAA, Li-Ion batteries, cameras, phones, iPods and more! Mains power cable, plus 12V car charger. Full details on our website. £19.99

### AA & AAA Rechargeables

AA 1300mAh Lloytron (4)	£4.99
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AA 2300mAh Energizer Extreme (4)	£8.99
AA 2500mAh GP (4)	£8.99
AA 2900mAh Delkin (4)	£9.99
AAA 850mAh GP Recyclo (4)	£5.99
AAA 950mAh Duracell (4)	£6.99
AAA 1100mAh Lloytron (4)	£4.99

### Coin Cells & Lithiums

AA Energizer Ultimate Lithium (4)	£5.99
AAA Energizer Ultimate Lithium (4)	£6.99
CR123A Energizer Lithium (1)	£1.99
CR2 Energizer Lithium (1)	£1.99
2CR5 Energizer Lithium (1)	£3.99
CRV3 Energizer Lithium (1)	£5.99
LR44 Energizer Alkaline (2)	£1.99
CR2025, CR2032 etc	£1.99

## SCREW-IN FILTERS

KOOD Slim Frame UV Filters	Marumi DHG Slim Frame Multicoated Clear Protection Filters	Hoya HMC Slim Frame Multicoated UV Filters
46mm £4.99	46mm £10.99	37mm £12.99
49mm £4.99	49mm £10.99	46mm £12.99
52mm £4.99	52mm £10.99	52mm £11.99
55mm £5.99	55mm £11.99	58mm £14.99
58mm £6.99	58mm £12.99	62mm £16.99
62mm £7.99	62mm £14.99	67mm £18.99
67mm £8.99	67mm £15.99	72mm £21.99
72mm £9.99	72mm £17.99	77mm £25.99
77mm £11.99	77mm £19.99	82mm £29.99
82mm £14.99	82mm £22.99	
86mm £19.99		

**KOOD Slim Frame Circular Polarising Filters**

46mm £12.99	52mm £13.99
52mm £14.99	58mm £15.99
55mm £15.99	62mm £17.99
58mm £17.99	67mm £19.99
62mm £19.99	72mm £21.99
67mm £22.99	77mm £24.99
72mm £26.99	
77mm £29.99	
82mm £34.99	
86mm £39.99	

**KOOD Slim Frame Circular Polarising Filters**

52mm £31.99	52mm £52.99
58mm £35.99	58mm £60.99
62mm £39.99	62mm £67.99
67mm £44.99	67mm £75.99
72mm £49.99	72mm £90.99
77mm £54.99	77mm SPECIAL £79.99
82mm £69.99	82mm £120.99

## SQUARE FILTERS

### KOOD P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:

- 1) An adapter ring that screws onto the front of your lens
- 2) A filter holder clips onto the ring
- 3) One or more P-Type (84mm wide) filters

**KOOD square filters are manufactured in the UK, and are fully compatible with the Cokin P-Type filter system**

49mm Adapter Ring	£4.99	Circular Polarizing	£29.99
52mm Adapter Ring	£4.99	ND2	£9.99
55mm Adapter Ring	£4.99	ND4	£9.99
58mm Adapter Ring	£4.99	ND8 NEW	£10.99
62mm Adapter Ring	£4.99	ND2 Soft Graduated	£11.99
67mm Adapter Ring	£4.99	ND2 Hard Graduated	£11.99
72mm Adapter Ring	£4.99	ND4 Soft Graduated	£11.99
77mm Adapter Ring	£4.99	ND4 Hard Graduated	£11.99
82mm Adapter Ring	£4.99	ND8 Soft Graduated NEW	£13.99
Standard Holder	£5.99	ND8 Hard Graduated NEW	£13.99
Wide Angle Holder	£6.99	Light Blue Graduated	£11.99
Filter Wallet (hold 8 filters)	£9.99	Dark Blue Graduated	£11.99

**Six-Piece ND Filter Kit £43.99**

Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND4 Filter, 1x ND8 Soft Graduated Filter, 1x P-Type Filter Holder, 1x P-Type Adapter Ring of your choice (49-82mm).

## LENS HOOD & CAPS

### Bayonet-Fit Lens Hoods

A comprehensive range of aftermarket matt black bayonet-fit lens hoods for Canon, Nikon and Sony lenses.

ES-62 Canon 50/1.8	£9.99
ES-71II Canon 50/1.4	£9.99
ET-60 Canon 75-300/4-5.6	£9.99
ET-65B Canon 70-300/4-5.6	£9.99
ET-67 Canon 100/2.8 Macro	£9.99
ET-67B Canon 60/2.8	£9.99
EW-60C Canon 18-55 IS	£7.99
EW-73B Canon 17-85 IS	£9.99
EW-78BII Canon 28-135 IS	£9.99
EW-78D Canon 18-200 IS	£9.99
EW-78E Canon 15-85 IS	£12.99
EW-83E Canon 17-40/4.0	£12.99
EW-83J Canon 17-55/2.8	£12.99
HB-45 Nikon 18-55 VR	£7.99
SH-006 Sony 18-70/3.5-5.6	£9.99

### Screw-Fit Lens Hoods

52mm Shaped Petal Hood	£6.99
55mm Shaped Petal Hood	£6.99
58mm Shaped Petal Hood	£6.99
62mm Shaped Petal Hood	£7.99
67mm Shaped Petal Hood	£7.99
72mm Shaped Petal Hood	£9.99
46mm Rubber Hood	£3.99
52mm Rubber Hood	£3.99
58mm Rubber Hood	£3.99
62mm Rubber Hood	£4.99
67mm Rubber Hood	£4.99
72mm Rubber Hood	£5.99
77mm Rubber Hood	£5.99

### Lens Caps

Lens Caps Centre-Pinch Style	£2.99
Lens Caps White Balance	£9.99
Body Caps Ni/Ca/Px/OI/So	£3.99
Rear Caps Ni/Ca/Px/OI/So	£3.99

## STEPPING RINGS & MACRO

### Step-Up and Step-Down Rings

Stepping rings are used to "step-up" or "step-down" from one filter thread size to another.

34-37mm	52-55mm	58-55mm	67-62mm
37-43mm	52-58mm	58-62mm	67-77mm
43-46mm	55-52mm	58-67mm	72-67mm
46-49mm	55-58mm	62-67mm	72-77mm
49-52mm	58-52mm	62-72mm	77-72mm

Over 160 different sizes in stock, from 25mm to 105mm. The largest selection in the UK? £4.99 each!

### Reversing Rings

£12.99
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### Coupling Rings

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Canon, Nikon, Sony, Olympus and Pentax. Sizes from 52mm to 77mm.

### Extension Tubes

£17.99
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Canon, Nikon, Sony, Olympus and Pentax.

### Right Angle Viewfinders

Adjustable eyepiece, adjustable magnification, 360 degree rotating body. Ideal for close-up work.

1.0X-2.0X	£49.99
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## TRIPODS

### VANGUARD

**Vanguard AltaPRO263AT**

Aluminium 3-section tripod with magnesium canopy and Multi-Angle-Central-Column

Weight: 2.00kg  
Load: 7.0kg  
Folded: 63cm  
Height: 165cm

SAVE £70

RRP £160 NOW £89.99

**SBH100**

Magnesium alloy ball head with twin adjuster knobs, 2 spirit levels, quick release plate.

Weight: 0.39kg  
Load: 10.0kg

SAVE £20

RRP £90 NOW £70.00

**GH100**

Award-winning pistol grip head with spirit level, friction control and panoramic function.

Weight: 0.75kg  
Load: 6.0kg

SAVE £60

RRP £150 NOW £90.00

**AltaPRO263AT+SBH100**

RRP £250 NOW £129.99

**AltaPRO263AT+GH100**

RRP £310 NOW £159.99

### Manfrotto

**Manfrotto 055XPROB**

Aluminium 3 section tripod, aluminium canopy, horizontal tilting central column

Weight: 2.40kg  
Load: 7.0kg  
Folded: 65cm  
Height: 178cm

SAVE £45

RRP £175 NOW £129.99

**804RC2**

Sturdy three way pan and tilt head with RC2 quick release.

Weight: 0.79kg  
Load: 4.0kg

SAVE £20

RRP £76 NOW £55.99

**496RC2**

Popular ball head with twin adjuster knobs and RC2 quick release.

Weight: 0.46kg  
Load: 6.0kg

SAVE £20

RRP £76 NOW £55.99

**055XPROB + 804RC2**

RRP £251 NOW £169.99

**055XPROB + 496RC2**

RRP £251 NOW £169.99

**MM294A4**

Aluminium 4-section monopod

Folded: 49cm  
Height: 151cm  
Weight: 0.60kg  
Load: 5.0kg

SAVE £10

RRP £45 NOW £34.99

**MM294C4**

Carbon Fibre 4-section monopod

Folded: 49cm  
Height: 151cm  
Weight: 0.50kg  
Load: 5.0kg

SAVE £15

RRP £75 NOW £59.99

### hähnel

**Triad 30 Lite**

4 section aluminium alloy tripod, including BH40 fluid ball head, built in spirit level, Supplied with BH30 alloy ball head, and carry case.

Weight: 1.20kg  
Max Load: 4.0kg  
Folded: 56cm  
Max Height: 142cm

SAVE £25

RRP £65 NOW £39.99

**Triad 40 Lite £49.99**

including BH40 fluid ball head

Weight: 1.58kg  
Max Load: 5.0kg  
Folded: 60cm  
Max Height: 153cm

**Triad 60 Lite**

4 section aluminium alloy tripod including 3-way fluid damped pan/tilt head and carry case.

Weight: 1.90kg  
Max Load: 5.0kg  
Folded: 61cm  
Max Height: 162cm

SAVE £25

RRP £85 NOW £59.99

**"An excellent value for money tripod!"**  
Amateur Photographer Magazine

**BH30 Ball Head** £19.99

**BH40 Ball Head** £29.99

### BENRO

**GH1P**

Superb gimbal head, with control handle. Side mounting for lens.

Weight: 0.8kg  
Load: 12.0kg

SAVE £100

RRP £320 NOW £220.00

**GH2**

Heavy duty gimbal head, with massive load rating. Flat mounting for lens.

Weight: 1.4kg  
Load: 23.0kg

SAVE £140

RRP £440 NOW £300.00

## BAGS

### thinkTANK photo

**We will match or beat ANY UK Think Tank price! Full range in stock!**

**Retrospective Range**

Retro 5	£103
Retro 7	£114
Retro 10	£116
Retro 20	£120
Retro 30	£138
Retro 40	£157

**Airport Commuter**

Airport International	£150
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**Streetwalker Pro** £140

**Glass Limo** £147 £270

### Billingham

**We will match or beat ANY UK Billingham price! Full range in stock!**

**Hadley Range**

Digital	£125
Small	£155
Large	£175
Pro	£190

**The 5 Series**

225	£290
335	£300
445	£325
555	£365

**The 07 Bags**

Flaps	£6
Superflex Inserts	£16
Shoulder Pad SP40	£30
Tripod Straps	£22

**107** £290

**207** £315

**307** £335

### VANGUARD

**UP-Rise Messengers**

**UP-Rise Backpacks**

Uprise 28	£72
Uprise 33	£81
Uprise 38	£90
Uprise 45	£75
Uprise 46	£85
Uprise 48	£90

## CAMERA STRAPS

### OP TECH USA

Wrist Strap	£9.99
Classic Strap	£14.99
Super Classic Strap	£15.99
Pro 3/8 Strap	£15.99
Pro Loop Strap	£15.99
Utility Sling Strap	£19.99

Full range of accessories in stock

## FLASH GUNS

### Nissin

**Nissin Di866 MkII**

A guide number of 60m/ISO100 and a clear, full colour LCD panel, makes this advanced unit simple to use. Covering a range of focal lengths from 24-105mm and including a secondary fill in flash unit. Includes built-in USB port for down-loading upgrades.

£189.99 Canon, Nikon & Sony

**Nissin Di622 MkII**

An impressively powerful flashgun with a guide number of 44m, bounce and swivel head, full TTL, wide angle diffuser.

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150mm F3.5 PE	E++£129
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250mm F5.6 PE	E++£139
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75-150mm F4.5 PS	E++£399
140-280mm F5.6 PS	E++£399
150mm F4 PS	E / E++£119 - £149
200mm F4.5 S	E++£109 - £129
2x Teleconverter S	E++£69
AE Prism Finder S	E++£89
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ME Prism Finder S	E++£79
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EOS 1N + E2 Booster	E++£149
EOS 1N Body Only	Exc / E++£99 - £129
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EOS 1 + E1 Booster	E / E++£99 - £149
EOS 1 Body Only	Exc£59
EOS 3 + E2 Booster	E++£149
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EOS 300 + 28-80mm	E++£449
EOS 300 Body Only	E / E++£15 - £29

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EOS 3000V Body Only	E++£25
EOS 50E + BP50 Grip	As Seen / E++£39 - £89
EOS 50E Body Only	E++£149
EOS 500 Body Only	E / E++£15 - £29
EOS 500N Body Only	E / E++£15 - £25
EOS 1000 Body Only	E / E++£19 - £35
EOS 1000FN Body Only	E++£19
EOS 600 + Databack	E++£45
EOS 600 Body Only	As Seen / E++£29 - £39
EOS 650 Body Only	As Seen£29
EOS 750 + 35-70mm	E++£39
EOS 750 Body Only	As Seen / E++£15 - £25
EOS 850 Body Only	E++£35
EOS 88 BODY ONLY	E++£20
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EOS K7 Body Only	E / E++£29 - £49
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Rebel X Body Only	E++£25

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100-300mm F4.5-5.6 USM	E++£399
100-400mm F4.5-5.6 L IS USM	E++£749
100mm F2.8 USM Macro	E++£289
12-24mm F4 ATX PRO SD	E++£299
135mm F2 L USM	E++ / Mint£699 - £749
14mm F2.8 IF ED UMC Asp	E++£229
14mm F2.8 L USM	Exc£699
14mm F2.8 L USM II	Mint£1,349
16-50mm F2.8 ATX Pro DX Tokina	E++£349
17-40mm F4 L USM	E / E++£469 - £489
17-50mm F2.8 XR Di II Tamron	Mint£1,179
17-55mm F2.8 EFS USM	E / E++£499 - £529
17-85mm F3.5-5.6 IS USM	E++£149 - £189
17-85mm F4.5-6.5 IS USM	E++£119

<b>Canon EOS Flashguns</b>	
160E Speedlite	E++£85
200E Speedlite	E++£99 - £115
300EX Speedlite	E / E++£12 - £29
380EX Speedlite	E++£199
420EX2 Speedlite	E++£239
430EX II Speedlite	E++£139 - £149
430EX Speedlite	E++£119
430EX2 Speedlite	As Seen / E++£29 - £39
480EX Speedlite	E++£99
540EX2 Speedlite	E++£39 - £59
550EX Speedlite	E++£119 - £149
580EX Speedlite	E++£149 - £159
ML3 MacroLite	E++£59
MR-14EX Macro Ringlite	E++ / Unused£329 - £349
ST-E2 Transmitter	E / E++£79 - £89
Sunpak Auto DX12R RingLight	E++£99
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EF430ST Flash	Unused£69
EF500 DG ST Flash	E++£79
EF500 DG ST Flash II	E++£79
EF500 ST Flash	E++£79
EF500 DG ST Flash	E++£59
EM-140 DG Macroflash	Unused£219
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<b>Canon EOS Teleconverters</b>	
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1.4x EF II Extender	E++ / Mint£189 - £199
2x EF Extender	E / E++£149 - £159
2x EF MkII Extender	E++ / Mint£189 - £199
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<b>Sigma (Canon EOS)</b>	
8mm F4 EX Fisheye	E++£379
10-20mm F4.5-6.5 DC HSM	Mint£259

10mm F2.8 EX DC HSM Fisheye	E++£339
15-30mm F3.5-4.5 EX DG	E++£189
150-500mm F5-6.3 APO DG OS HSM	E++£549
18-250mm F3.5-6.3 DC OS	E++£199
18-250mm F3.5-6.3 DC OS HSM	E++ / Mint£189 - £199
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24-70mm F2.8 IF EX DG HSM	E++£499
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300mm F2.8 APO	Unused£399
600mm F8 Reflex	E++£179

<b>Contax G</b>	
G2 Millennium Kit	E++£1,689
G1 + 45mm F2	E++£349
G1 Body + GDI Back	E / E++£169 - £199
G1 Body only	E++£179 - £199
16mm F8 G + Finder	Mint£999
21mm F2.8 G + Finder	E++ / Mint£549 - £549
28mm F2.8 G	E++ / Mint£289 - £329
90mm F2.8 G	E++£199 - £229
16mm Viewfinder	Mint£199
46mm B2 (32A) filter	E++£12
G Strap	E++£15
G2 half Leather Case Funpak	Unknown£69
G1 Body + GDI Back	E++£115 - £20
G2 Hood + G2 Hood Cap	E++£35
G3 Hood - Black	E++£25
TLA140 Flash	E++ / Mint£35 - £59
TLA200 Flash	E++£79

<b>Contax SLR</b>	
RX Body Only	E / E++£169 - £199
Aria Body Only	E++£129
S2 Body Only	E++ / Unused£450 - £549
ST Body + PT Battery Pack	E++£249
ST Body Only	E++£229
RTS2 Body + Motordrive	E++£199
RTS2 Body + Winder	E++£169
RTS2 Body Only	E++£149
RTS + Winder	E++£149
167MT Body Only	E++£59 - £89
139 Body + Winder	E++£75
137MA Body Only	E++£69
137MD Body Only	Exc£35
28-70mm F3.5-4.5 MM	E++£259 - £279
28-30mm F3.5-5.6 AF	New£399
45mm F2.8 AE	E++ / Mint£189 - £199
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50mm F1.9 DSB Yashica	E++£229
60mm F2.8 AE Macro	E++ / Mint£399
60mm F2.8 MM Macro C	E++£349
70-200mm F4.5-6.5 AF	E++£499
70-210mm F3.5-4.5 APO Sigma	E++£49
70-210mm F3.8-4	E++£29
70-210mm F4.5-6.5 Sigma	E++£29
70-300mm F4.5-6.5 AF	E++ / Unused£449 - £799
80-200mm F4 MM	E++£179 - £219
80-200mm F4.5 Tokina	E++£25
100mm F3.5 AE	E++£239
100mm F3.5 MM	Unused£389
135mm F2 (60 Year Edition)	Unused£2,399
135mm F2.8 DSB Yashica	E++£29
180mm F2.8 AE	Unused£599
180mm F2.8 MM	E++£349
200mm F3.5 AE	E++£199
200mm F4 AE	Unused£449 - £499
300mm F4 AE	E++£299
TLA20 Flash	E++£115 - £39
TLA280 Flash	As Seen / Unused£39 - £149
TLA30 Flash	E++£25 - £39
TLA360 Flash	E++£399 - £149

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Powershot G10	E++£129
Powershot G15	Mint£239
Powershot G2	E++£49
Powershot G2 + WC-DC58	E++£79
Powershot G6	As Seen£49
Powershot SX1 IS	E++£99
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Fujifinepix X10 Black	Mint£229
Fujifinepix X100	E++ / Mint£369 - £399
Fujifinepix X100 Black LTD	Mint£569
Fujifinepix X50 EXR	E++£79
Fujifinepix S200 EXR	As Seen£99
Fujifinepix S5500	E++£39
Fujifinepix S9500	E++£99
S2980 Super Zoom	E++£89
Leica Digilux 3 + 14-50mm F2.8-3.5	E++ / E++£499 - £699
Digilux 3 Body Only	E++£299
Nikon Coolpix 950	E++£49
Coolpix 990	As Seen£59
Coolpix 995	E++£69 - £89
Coolpix L810	E++£79 - £99
Panasonic DMC FZ38	E++£109
DMC LX1	E++£79
DMC LX2	E++£99 - £99

DMC FZ5	E++£69
DMC FZ8	E++£129
DMC LF1	Mint£279
DMW-LA6 Lens Adapter	E++ / Mint£12 - £15
DMW-VF1 Viewfinder	Mint£89
FL360 Flash	E++£149
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GXR + 28-300mm + VF2 Finder	E++£349
GXR + 28mm F2.5	Mint£379
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28-300mm F3.5-5.6 VC GXR Lens	E++£129
28-300mm F3.5-5.6 VC Lens GXR	Exc Demo£199
50mm F2.5 Macro GXR	E++£159
A12 M Mount Module GXR	Mint£199
GF-1 TTL Flash for GXR	Clearance£179
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GW1 Wide Converter (GR / GR II)	E++£49 - £59
GX100	Exc£279
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BDP2-1 Set Bracket	Mint£129
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DP2S	E++£169
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DSC-H9	E++£69
DSC-HX1	E++£99
DSC-R1	E++£149
DSC-RX10	Mint£579
DSC-T77	Mint£99
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VCL-MH607 Wide Converter	E++£39

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E-PM2 Black + 14-42mm	Mint£179
E-PM2 Black Body Only	Mint£179
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GF-2 Body Only	Exc / Mint£59 - £79
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NX11 + 18-55mm OIS	E++£189
NX100 + 20-50mm	Mint£159 - £175
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20mm F2.8 f-function	Mint£119
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Sony A7R Body Only	Mint£1,249
NEX 7 Body Only	E++£449
NEX3 + 18mm F2.8	E++£239
NEX3M Body Only	E++£149
NEX5 + 18-55mm + Flash	E++£189
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EOS 1D MkIII Body Only	E++£689
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Hoflite	E++£149
EOS 5D MkII Body Only	E++ / Mint£349 - £989
EOS 5D MkIII Body Only	E++£1,849
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200D Monolite Head	E++£69
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Espirit 500 Two Head Kit	E++£399 - £449
Espirit Digital 1000X Two Head Kit	E++£549
Hoflite	E++£149
Monolite 200E Two Head Kit	E++£99
Monolite 800E Head	E++£89
Profile 60 Head + Stand	E++£179

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EOS 50D Body Only	E+ +£329
EOS 650D Body Only	E+ +£349
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EOS 30D Body Only	As Seen / E+£79 - £159
EOS 20D Body Only	As Seen£79
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EOS M + 22mm F2	Mint-£289
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D800 Body Only	E+ / Mint-£1,399 - £1,599
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D300 Body Only	E+ / E+ +£289 - £329
D7000 Body Only	E+£429
D5000 Body Only	E+£99
D90 Body Only	As Seen / E+£179 - £249
D200 + MB-D200 Grip	E+£249
D200 Body Only	As Seen / E+£129 - £199
D3000 Body Only	As Seen / E+£69 - £119
D40 Body Only	As Seen£49
D40X Body Only	E+£99
D50 + 18-55mm AFS III	E+£119
D50 Body Only	E+£79
D60 Body Only	E+£109
D70 Body Only	As Seen / E+£79 - £109
D100 + MB-D100 Grip	As Seen£69
D1X Body Only	E+£189
E3 Body Only	E+ / E+ +£299 - £349
E1 Body Only	E+ / E+ +£99 - £119
E30 + 14-42mm	E+£389
E30 + 14-45mm	E+£239
E30 Body Only	E+£389
E620 + 14-42mm	E+£299
E660 + 14-42mm	E+£229
E520 Body Only	E+£179
E500 + 14-45mm	E+£99 - £119
E500 + 17.5-45mm	E+ / E+ +£99
E450 + 14-42mm	E+£199
E420 + 14-42mm	E+£169
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50-110mm F3.5-4.5 HC.....E+ / E+£1,850 - £1,950  
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Z Finder.....E+£149  
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205TCC Complete.....E+£2,999  
501CM Complete.....E+£1,299  
503CX Chrome Body Only.....E+£549  
503CX Chrome Only + WLF.....E+£549  
503CX Chrome Body Only.....E+£489  
500CM Complete.....E+£699  
500CM Gold Edition.....Unused£3,999  
553ELX Black Body Only.....E+£449  
553ELX Chrome Body Only.....E+ / Mint-£449 - £649  
500ELM Chrome Body Only.....E+£149  
500ELX Black Body Only.....E+ / E+£299 - £449  
30mm F3.5 CF Fisheye.....E+£2,599  
350mm F5.6 C Black.....E+£349  
350mm F5.6 CF.....E+£699 - £849  
40mm F4 C Black.....Exc£449  
40mm F4 CF FLE.....E+£799  
45mm F4.5 Apo Grandagon.....E+£889  
500mm F8 C Black.....E+£450  
50mm F4 C Black.....E+£249  
50mm F4 CF.....E+£349  
50mm F4 CF FLE.....E+£649  
50mm F4 CF FLE.....E+£889 - £889  
50mm F4 Classic ZV.....Unused£2,799  
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120mm F4 CF Macro.....Exc£449  
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135mm F5.6 C Macro.....E+£249  
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Extension Tube 32.....E+£30  
Extension Tube 55.....E+ / E+£30 - £35  
HC Prism.....E+£399  
HC1 Prism.....Exc£39  
Magnifying Hood.....As Seen£25  
Meter Prism.....As Seen£25  
PM Prism.....E+£39 - £129  
PM45 Prism.....E+ / E+£249 - £289  
PM5 Prism.....E+£199  
PM90 Prism.....E+£159  
PME Meter Prism.....E+£149  
PME5 Meter Prism.....E+£299  
500C Standard Screen.....E+£225  
Focus Screen Adapter SWC/M.....E+£99  
A12 Black Mag.....E+ / E+£279 - £129  
A12 Chrome Mag.....As Seen / E+£99 - £159  
A24 Black Mag.....E+ / E+£49 - £129  
A24 Chrome Mag.....E+ / E+£49 - £125

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FUJI X-PRO 1 BODY/ASNEW.....£1195

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# VisibleDust

Everything you need for camera sensor cleaning

## Swab

A range of swabs are available, use them to apply our cleaning liquids. There are swabs in all sizes from micro 4/3rds through full frame to medium format. Our orange swabs are recommended and safe to use for cameras without an anti aliasing filter. There are also swabs available for specialist uses. These include corner swabs, digital back swabs and focusing screen swabs. All are designed to make this delicate task as easy as possible.

## View

Quasar and Mini Quasar loupes make the job of identifying dust and grease on your sensor as safe and easy as possible

Swablight is the latest innovation in the sensor cleaning range. This small and compact light can be focused to clearly show where dust is lurking, and a swab can be fitted directly to the unit so precise cleaning can be carried out. So portable it should go everywhere with you!

## Dust

For removing dust and similar debris, our Arctic Butterfly range of brushes are a proven success. They are available in sizes to suit all sensors.

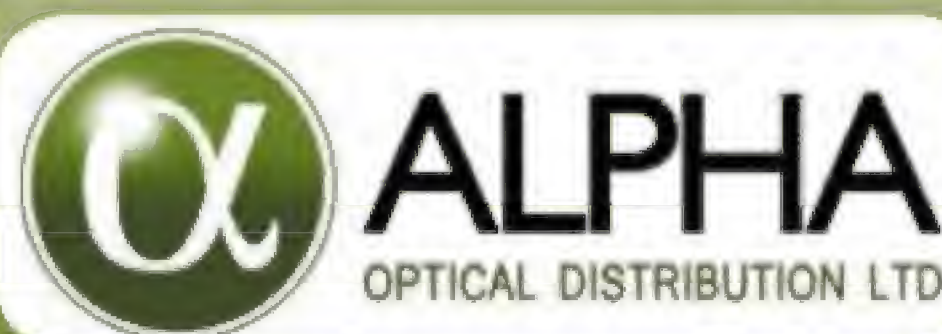
Zeeion blowers are ideal for removing dust from inside shutter chambers.

Flexodome. Use your Zeeion blower with complete confidence! Allows you to position the blower to reach those 'hard to clear' areas in your digital SLR.

## Clean

VisibleDust liquid cleaners (Sensor Clean, Smear Away and VDust Plus) are safe to use on all current camera sensors. It is recommended that VDust Plus is only used with our Orange series of swabs.

Sensor Clean is for light stains, whilst Smear Away is for more stubborn stains caused by oil and lubricants, our Green swabs are best for use with these liquid cleaners.



For information about other products in the range, and nearest stockist...  
Tel: (Frazer) 07725 081436 (Denys) 07909 227517  
Email: info@alphaodl.co.uk Website: www.alphaodl.co.uk  
There are many detailed 'How To' tutorials available at...  
www.visibledust.com

Patents apply to Visible Dust products



# Collectable Cameras

## Simon & Julie Chesterman

* Jaeger le Coutre Compass Camera, V nice with case.....£2,499	Nagel Klein-Vollenda 127, 5cm f3.5 Xenar / Compur.....£49
* Voigtländer Bessamatic with Zoomar lens, cased, nice.....£199	Nagel Puppelle 3x4cm 127 film, f3.5 Xenar in Compur.....£139
* Voigtländer Prominent full outfit, cased, call for details.....£499	Nagel Rolloroy (British Pupille), Tessar lens, cased.....£139
4x5 5x4 Sinar F2 Monorail body outfit; lovely, cased.....£369	Nikon AF 70-210mm f4-5.6 AF Nikkor zoom lens. VGC.....£59
5x4 MPP Micro Technical MK VI kit with 150 xenar VGC.....£349	Nikon Ai fit 28-85 f3.5-4.5 Tokina AT-X zoom lens. VGC.....£39
6x9 Wooden Pinhole Factory "Silver Jewel" camera.....£69	Nikon Ais 25-50mm f4 Zoom Lens.....£99
Aires Viceroy CRF for 66 or 645. Very rare camera.....£299	Nikon Ais 50mm f1.8 Nikkor lens, nice, with caps.....£59
Alpa Reflex Macro Bellows, genuine Alpa/novoflex item.....£79	Nikon Ais 50mm f1.8 Series E lens. Lovely example.....£49
Alpa Reflex set of Macro extension tubes. VGC.....£39	Nikon Ais TC-201 teleconverter. Very nice optics SALE.....£59
Aries 35-V crl interchangeable 4.5cm f1.9 H Coral lens.....£69	Nikon Ais D50 DSLR body, boxed, tiny crack, SALE.....£79
Aries Reflex 35 fixed lens SLR quite uncommon.....£45	Nikon Digital 11-16mm f2.8 Tokina ATX-Pro SD IF DX.....£249
Braun Paxette fit 13.5cm f3.5 Enna Tele-Ennastion lens.....£35	Nikon F brown leather ever ready case. VGC.....£29
Braun Paxette II (uncrft), With 50mm f2.8 Xenar lens.....£49	Nikon F4 SLR, with 28-80 f3.5-5.6 Sigma AF-D lens.....£169
Bronica ETR / S / Si 150mm f3.5 Zenzanon MC lens.....£69	Nikon F70 body, VGC, working perfectly.....£29
Bronica ETR / S / Si 250mm f5.6 Zenzanon MC lens.....£119	Nikon FE body, black. Working well.....£79
Bronica ETR / S / Si 2x Tele-Converter E, excellent.....£49	Nikon FM body, chrome. Excellent, new seals + baffle.....£99
Bronica ETR / S / Si Motor Winder EI.....£49	Nikon FM3A body, black. Good cond, normal use.....£289
Bronica ETR / S / Si Roll film back E. Good condition.....£27	Nikon MB-D100 battery grip for D100 plus 2 batteries.....£29
Bronica ETR / S / Si Speed Grip E, excellent.....£29	Nikon Non-Ai fit 135mm f2.5 Vivitar Auto fast tele lens.....£35
Bronica ETRSi, complete camera ready to go, boxed.....£219	Olympus Mju 1 AF compact, with 35mm f3.5 Zuiko.....£29
Bronica ETRSi, complete camera, nr mint, lovely.....£219	Olympus Mju II zoom 80 Quartz Date weatherproof AF.....£29
Canon EF 100mm f3.5 Vivitar AF Macro lens. (Cosina).....£79	Olympus OM 200mm f4 Zuiko Auto-T lens. Near mint.....£69
Canon EF 24mm f2.8 Mark 1 lens. Excellent condition.....£169	Olympus OM 28mm f2.8 Zuiko Auto W lens. Boxed.....£49
Canon EF 28-200mm f3.5-5.6 Sigma Asphi AF Macro.....£49	Olympus OM 50mm f1.8 MC Zuiko lens nr mint boxed.....£29
Canon EF 28-80mm f3.5-5.6 USM III lens. Super.....£29	Olympus OM 75-150mm f4 Zuiko lens, nr mint.....£49
Canon EF 2x converter; Teleplus MC 7 element. VGC.....£39	Olympus OM 75-150mm f4 Zuiko Zoom nr mint cased.....£49
Canon EF 50mm f1.8 Mark 1 lens. Excellent condition.....£99	Olympus OM Bounce Grip for 310 flash lovely example.....£29
Canon EF fit 70-300 f4-5.6 Sigma DL Macro non digital.....£39	Olympus OM fit Vivitar Macro Focusing 2x, mint, box.....£29
Canon EOS 3000V body, late ultra compact film SLR.....£25	Olympus OM Power Bounce Grip 2, Mint and boxed.....£35
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Canon FD 28mm f2.8 prime lens. VGC, with caps.....£25	Olympus OM T25 flash, VGC complete with case.....£19
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Canon FD 50mm f1.4 SSC Breech mount lens.....£69	Olympus OM T32 Wide Adapter and ND filter set.....£9
Canon FD 70-150mm f4.5 Zoom lens. Very nice, boxed.....£25	Olympus OM Winder 2, Good condition working well.....£29
Canon FD 70-210mm f4 Zoom lens. VGC.....£39	Olympus OM-1n, chrome + 50/1.8 lens. All boxed.....£99
Canon FD 80-200mm f4 FD bayonet lens.....£29	Olympus Pen (original model) 2nd version nice order.....£45
Canon FD fit 24mm f2.8 Sigma Superwide II, near mint.....£39	Olympus Pen EE-3 half frame with 28mm f3.5 Zuiko.....£29
Canon Sure Shot AF compact, with 38mm f2.8 Prime.....£29	Panasonic Lumix DMC-FZ38, 12.1 mpxl, 18x zoom.....£79
Contax G 21mm f2.8 Biogon T* lens, boxed, finder etc.....£499	Pathe Motocamera 9.5mm, 2cm f3.5 Carl Zeiss lens.....£29
Darkroom; 50mm f4 Nikon EL Nikkor, scalloped, VGC.....£25	Pentax 1st DS DSLR +18-55 3.5-5.6 DA lens. Mint.....£99
Enlarging Minolta 50mm f2.8 EL Nikkor, scalloped VGC.....£39	Pentax AF fit 18-35mm f3.5-4.5 Sigma Aspherical zoom.....£79
Ensign "Ensignette" no.1 (the small one) Aluminium.....£29	Pentax AF fit 400mm f5.6 Sigma AF Tele lens. Cased.....£99
Ensign Autorange 220, 6x6 on 120 With 75mm Ensar.....£49	Pentax cable release, to suit digital bodies, mint boxed.....£15
Exakta VX 1000, with 50mm f2 Zeiss Pancolar lens.....£89	Pentax fit Pentacon Magnifying angle finder. V Nice.....£25
Fed 3 35mm CRF camera with lens, case, VGC.....£29	Pentax K 135mm f3.5 SMC-M lens. VGC, nice optics.....£25
Fed 4 CRF camera, with 53mm f2.8 N-61 lens. Super.....£29	Pentax K 28mm f2.8 SMC-M lens. Excellent condition.....£39
Fujica 690 CRF with the 100mm f3.5 Fujinon lens.....£299	Pentax K 80-200mm f4.5 SMC-M Zoom lens.....£29
Fujica Bayonet mount 200mm f4 EBC X-Fujinon T lens.....£29	Pentax K AF 200SA flash, nr mint, cased.....£19
Gibzo Large tripod, 6' 6" to top of column at full extent.....£49	Pentax K fit 17mm f3.5 Tokina RMC lens. Superb.....£149
Gossen Lunasix F light meter. Case & Manual.....£59	Pentax K fit 300mm f4.5 Soligor lens. Top condition.....£39
Hasselblad 150mm f4 T* Sonnar lens, in silver finish.....£199	Pentax K fit 35mm f2.8 Arsal PCS Shift lens.....£99
Hasselblad 220 film back, chrome, matching numbers.....£49	Pentax K fit 70-210mm f2.8-4 Vivitar Series 1 Q-Dos.....£99
Hasselblad Microscope adapter. 40045. Rare item.....£49	Pentax K fit 75-205mm f3.8 Vivitar MC zoom + 2x conv.....£39
Hasselblad Polaroid 100 back, no.30198. Mint Boxed.....£49	Pentax K100 DS DSLR +18-55 3.5-5.6 DA lens, mint.....£119
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Kiev 15 TTL SLR, +53mm f2 Helios-81 lens. Scarce.....£49	Pentax KA 50mm f1.7 SMC-A Pentax lens. VGC.....£39
Kiev 88 / Kiev 80 / Saliut fit 150 f2.8 Kaleinar-3b lens.....£99	Pentax KA fit 24-70mm f3.8-4.8 Vivitar series 1 lovely.....£49
Kiev 88 / Kiev 80 / Saliut fit 300mm f4.5 Tair 33 lens.....£79	Pentax KAF fit Sigma 28-200mm f3.8-5.6 UC Zoom.....£49
Kiev 88 / Kiev 80 / Saliut fit 45mm f3.5 Mir 26b lens.....£69	Pentax LX winder. Good condition and working well.....£49
Kiev IV camera, Metered, Plus Jupiter lens, case.....£49	Pentax LX, with FA-1 prism and 50mm f1.7 lens. VGC.....£239
Kodak Brownie No. 1, model B. from 1900. VGC.....£29	Pentax M42 Bellows II, lovely condition, nr mint, boxed.....£35
Kodak Retina C fit 80mm f4 Xenon, some marks.....£29	Pentax Right Angle finder. Me/Mx/SP etc, VGC cased.....£19
Kodak Retina C fit Optical finder, for 35 /80 lenses.....£25	Petri Automate 35mm CRF With 4.5cm f1.9 Orrikor lens.....£49
Kodak Retina C type 143, c.1938. Black/Nickel, Xenar.....£59	Petri Flex 7 SLR, with 55mm f1.8 Petri lens.....£89
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Kodak Retina Reflex / S mount 135mm f4 Tele Xenar.....£39	Rolleiflex 16 on mask set, suits 2.8f, 3.5f etc. boxed.....£15
Kodak Retina Reflex / S mount 35mm f2.8 Curtagon.....£49	Rolleiflex 2.8 E3 Planar. Very Good example, serviced.....£899
Kodak Retina Reflex / S mount 50mm f1.9 Xenon lens.....£79	Rolleiflex 3.5F, White Face Xenotar. MINT, serviced.....£949
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Konica Auto-Reflex. Half and Full frame, with Hexanon.....£89	Russian Multi Lens Turret Finder. with keeper.....£39
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Minolta AF 28-80 Xi Zoom lens. VGC, works well.....£25	Yashica Electro 35, chrome, 45mm f1.7 Yashinon-DX.....£49
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Minolta Autocord bayonet 1 filter. UV, like new, in packet, boxed. Believed unused.....£12	Yashica Zoom 105 EZ 38-105. Nice AF film compact.....£19
Minolta Autocord bayonet 1 filter. Yellow, like new, in packet, boxed. Believed unused.....£12	Zeiss Ikon "Baby Ikonta" 520/18, for 4x3cm on 127 film.....£49
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Minolta MD 75-150mm f4 Zoom lens. VGC, Caps.....£29	Zeiss Ikon Contax 35mm finder. Model 432/5, c.1938.....£79
Minolta Riva Zoom 115 EX 35 compact mint boxed.....£29	Zeiss Ikon Maximar 207/3 6x9 plate camera set, VGC.....£49
Minolta Semi Minolta IIIA. 1946, 75mm f3.5 Rokkor lens.....£49	Zeiss Ikon Nettar 517/16, for 6x6in on 120, f4.5 Novar.....£25
Minolta SR Angle Finder II, mint and boxed with case.....£25	Zeiss Ikon pocket rangefinder. With case, lovely item.....£69
Minolta X-300S SLR with 50mm f1.7 Minolta MD lens.....£49	Zeiss Ikon push on praxar close up set x4, 28.5mm.....£15
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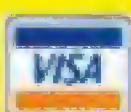
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Leica 50mm/2 SUMMICRON-M

Leica 50mm/2 SUMMICRON-M (dent)

Leica 50mm/2 SUMMICRON inc HOOD

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Leica 50mm/2.8 ELMAR COLL (early) +HOOD

Leica 50mm/2.8 ELMAR COLL (early)

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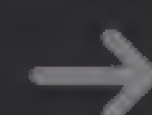
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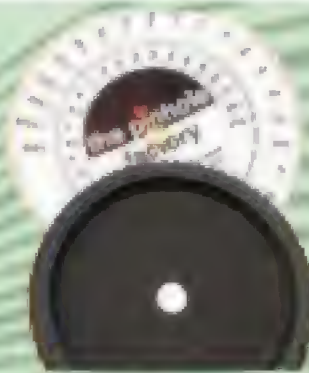
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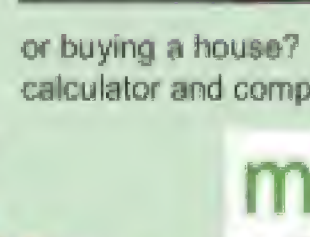
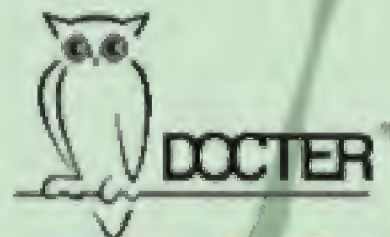
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# Final Analysis

**Roger Hicks considers...**

'Lady 1' (c2008) by Cécile Decorniquet

**I**s this surrealism? Not exactly. It's a little girl dressed up as a late Victorian or Edwardian society beauty, photographed in formal studio style, in colour. Maybe it is surrealism, then. Little girls are one thing; society ladies in vintage sepia portraits are quite another – and colour is yet another again.

Surrealism makes us look twice: it makes us wonder if we are really seeing what we think we are seeing. It combines familiar elements in unfamiliar ways. Why don't little girls wear heavy make-up and elaborate hats? Did they ever do so? Why at one time did big girls wear heavy make-up and elaborate hats? Why did they (mostly) drop the hats?

In its nature, surrealism is multifaceted. It cannot be otherwise. It makes a living, as it were, out of being unexpected. As soon as it is expected, it ceases to be surreal.

## Waifs and victims

Cartier-Bresson's famous picture of a man jumping over a puddle is surreal. There is nowhere for him to land. But puddles are seldom deep enough to drown in. Cartier-Bresson's puddle jumper, and Decorniquet's picture here, are examples of the best kind of surrealism. They are not badly assembled Photoshop composites. They are straight photographs. Except that somehow – they're not.

You have to take the studio lighting and the photographic technique for granted. Learning how to take formal portraits can involve hours of tedious practice in the studio, much as musicians practise when they are not performing.

Decorniquet has clearly put in the hours. I first met her at



© CÉCILE DECORNIQUET

**'They are examples of the best kind of surrealism. They are straight photographs, not badly assembled Photoshop composites'**

Arles in 2009, when she exhibited the Children series with Fetart, then again in 2013 when she won the SFR Young Photographers' Prize. We've never talked about kit. It's not true that professionals and fine-art photographers never talk about cameras and lenses,

but it is true that women talk a lot less about equipment than men. Instead, we discussed how tired she was of seeing children portrayed as waifs and victims, and how this had prompted her to do two parallel series, one with children as innocents and one with them as society ladies.

She acknowledges the parallel influences of Julia Margaret Cameron and Lewis Carroll, but the pictures are quite her own.

Could you do something similar? Of course, if you're good enough and able to organise everything you need: the studio, make-up, hair stylist, clothes. But why would you? Why would you not imagine your own ideas? Why not realise those instead? Photography is ideas, not just technique.



Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz

(Visit his website at [www.rogerandfrances.com](http://www.rogerandfrances.com).) Every week in this column Roger deconstructs a classic or contemporary photograph. Next week he considers an image by Raghu Rai



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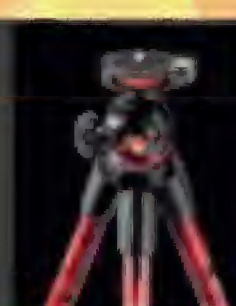
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